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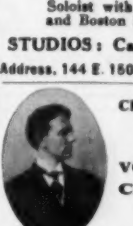
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35 WYMOUTH STREET, W.
LONDON, November 13, 1907.

It is only a few weeks since the publication was announced of Charles Willeby's new songs, "Winged Wishes," and the two short ones that under the general title of "Thistledown," are respectively "The Key to Your Heart" and "Neath Your Casement," and the prediction was made that these songs would prove immediately attractive. The events of those few weeks have marched rapidly, as regards these songs, for they are announced by the publishers to be the "biggest success we have had for years past." Already the publishers are short of copies, so great has been the demand, although a very large edition was printed and this has been followed quickly with other editions, but the great public has been quick to appreciate the singing qualities of these new songs. Last week, Blanche Marchesi was singing at Leamington, and she did the two "Thistledown" songs. To use her own words, she said: "I do not know when I have had such an ovation at the close of a song, as after singing 'The Key to Your Heart.'"

As may be remembered, Madame Rider-Kelsey paid a visit to London last summer, and during her stay she went down to Mr. Willeby's country place to run over some of his songs. So pleased was she with his music that she will this winter sing during her tours in America a high soprano song specially written for her by Charles Willeby. The title of the song is "Sister, Awake," and is a setting of some old Elizabethan verses. It is now in press in New York. The John Church Company has a branch office here and all of Mr. Willeby's songs are published by them. Just now they are making a radical change in their headquarters in this city, for, on December 1, they will occupy a new building in Wigmore street, where they will have up to date music warehouses and offices. The new manager, Paul Petry, who has just arrived here from New York, is enthusiastic about Mr. Willeby's songs, and as he is a thoroughly well equipped musician his opinion is of value. Two of Mr. Willeby's songs, under the title of "Landscapes," are "The Turn of the Year" and "Moon of Half-Mantled Meres," the words by W. E. Henley. At her recital tomorrow, Gertrude Lonsdale, who has arranged an interesting program, will include these songs, of which she cannot say sufficient in praise.

Godowsky was the pianist at the Brpadwood concert last week and played the Beethoven sonata in A flat. On Sunday afternoon he was the soloist at Albert Hall, playing a Beethoven concerto, the one in E flat. Another number was "Andante Spianato and Polonaise" of Chopin, with orchestral setting by Xaver Scharwenka.

Mignon Nevada, daughter of Emma Nevada, has been engaged for four performances at the Teatro Costanzi, Rome, for the "Barber of Seville." She is well equipped for her profession, has a beautiful voice splendidly trained by Madame Nevada, and speaks all the modern languages that singers require—French, German, Italian and Spanish.

Edith Miller, the Canadian contralto, whose singing was so much admired by the Prince of Wales when he was in Canada a few years ago, has been in London for the past year or two, and has given her recitals under the patronage of the Prince and Princess of Wales, who both take a great interest in this young singer. At a concert last winter Miss Miller was presented to the King, who particularly admired her voice and singing, and her career in England has been one continued success. Her engagements during the past year have included some of the most important ones in London. She has sung at Albert Hall with the Royal Choral Society, being specially engaged for the "Dream of Gerontius," and again with this society she sang in the performance of "The Kingdom" at the same big hall. Miss Miller was one of the singers at the Empire Day concert last spring; she, of course, representing her native land, Canada, and it was on this occasion that she sang four French songs of Canada that proved most interesting and effective, the audience pro-

nouncing them the most interesting feature of the program. She is such a busy person, that it was difficult for her to arrange a date for her own recital this autumn, but it has been finally set down for November 30, and her program will include an interesting new song cycle composed by Roger Quilter. Miss Miller may be said to have reached the front rank of her profession, and has made many friends, not only for her charm of voice, but also for her charm of manner.

A cablegram from Australia has just been received by Ibbs & Tillet notifying them of a return visit to Melbourne of Clara Butt and Kennerley Rumford, for the Melbourne Cup week. The result of a special concert in that city (the tenth they have sung there) brought the record sum of \$6,000.

Little Miss Voorzanger, the eleven year old violinist, whose playing last week was quite out of the ordinary, was coached for the last six or seven months by Heinrich Dittmar, and to such good purpose that she assimilated much of the Sevcik method, which is the only one taught by Mr. Dittmar at his Master School for Violin. While the child is not yet sufficiently equipped for public appearances, there is a promise, that with her talent, she will in time be numbered among the great violinists.

Henry Such had his recital at Queen's Hall, when he played a long program that included a Handel sonata and Bach's prelude and fugue in C. Madame Sobrino was the vocalist.

Some of Gervase Elwes' engagements for November and December are: November 14, recital at Chislehurst,



BLANCHE MARCHESI AND HER PET.

with Fanny Davies; 15th, Reigate; 16th, Maud Valerie White's concert; 20th, afternoon recital at Aeolian Hall, with Fanny Davies; 22d, "Gerontius," at Belfast, with the Belfast Philharmonic Society. On December 5, a recital at St. Andrews, with Miss Davies; 6th, at Helensburgh, with Miss Davies; 11th, recital at Bournemouth, with Miss Davies; 16th, Edinburgh, in Bach's Mass in B minor; 17th, Glasgow, in "King Olaf." Last winter Mr. Elwes and Miss Davies gave some very successful recitals in Germany, and received unqualified praise from the German press. It must be that Mr. Elwes has sung the "Dream of Gerontius" at least fifty times, for he is usually the one chosen for that part, which he created here.

The Thursday Twelve O'Clocks have given their third concert, with the assistance of Eli Hudson, Mathilde Verne and Madame Langley, as soloists.

The vocal and piano recital by Madame Le Mar and Hener Skene was greatly enjoyed. The composers selected were Schubert, Hugo Wolf, Debussy and Max Reger. Mr. Skene played some piano solos, Chopin's seldom heard etude in E flat minor being of particular interest.

One of the busiest teachers here is Victor Beigel, who has now returned to his house in London and taken up his

winter's work with his pupils. There are always a number of Americans studying with Mr. Beigel, as well as many of the leading singers in London. Among the American pupils studying with him for the stage are Miss Vanderveer and Mr. Rabke, while Frances Ives, of New York, will make her operatic debut in France next spring. Mr. Beigel spent his summer holiday in Dieppe, France, where he had a summer class, and where Miss Vanderveer sang in an orchestral concert given by another of Mr. Beigel's pupils, Raymond Roze, son of Marie Roze. In this concert Mr. Roze produced many of his own compositions. Mr. Roze is the writer of the music used by Beerbohm Tree in his productions of Shakespeare's plays. Another of Mr. Beigel's pupils who is being heard at London concerts is Noel Fleming, while among the better known professionals who are coaching with him are Edith Miller, of Canada, and Hugh Peyton, of London. While in London during the summer Harry Clifford Lott coached with Mr. Beigel for several weeks.

At the Devon and Cornish Festival, which was held in Queen's Hall last Saturday evening, Watkin Mills sang "Glorious Devon" as one of his solos, his audience demanding a repetition, as is always the case when he sings that fine song. His reception when he appeared for his first song, "I Am a Roamer," by Mendelssohn, was a rousing one, and the enthusiasm was so great that he had to sing an encore. With Charles Saunders he did that fine duet, "Watchman, What of the Night?" Mr. Mills is booked for a number of "Messiah" performances this year as usual, and he is one of the best known oratorio singers in England today. At his studio he is constantly occupied, whenever in town, with pupils who are coaching for oratorio, and he also has some pupils for voice production, two departments of the vocal art for which he is fully equipped. In fact, he could easily fill all his time with lessons, but public engagements will not permit of that.

At the Barns-Phillips concert last week, Ethel Barns, in association with Agnes Winter, introduced her new suite for violin and piano. Charles Phillips introduced four new songs.

Amy Castles has been engaged for the opera season in Monte Carlo for the months of February and March.

Norah Drewett had a large audience at her recital on Monday afternoon, and afterward there was a reception given for her at the residence of one of her friends, where she received many warm congratulations and compliments upon her playing. Her program ranged from the classic to the modern, and she played a Mozart sonata, two of Beethoven's rondos, three Chopin numbers, Schumann's "Nachtstück," Liszt's "Liebestraum," Debussy's "Jardin sous la Pluie" and the Rossini-Liszt tarantella. Miss Drewett is one of the best of the younger pianists, and has recently been on a tour through the Provinces. She is leaving soon for the Continent and is to appear at a number of concerts in Germany, where she is always a great favorite. She was assisted by the Misses Carbone, who sang a number of duets.

Alys Lorraine made a most successful debut in London last week. She is an American from New York, who has studied entirely in Europe, commencing at Rome. Afterward going to Milan, she went to Paris, where she continued her studies with Madame Marchesi and Jean de Reszké. Two years ago she made her debut in Genoa as Marguerite in "Faust," appearing twelve times in that role. She then moved to Germany to prepare a repertory in German, and now sings Elsa, Elizabeth, Senta, Agatha (in French and German) and Marguerite, Manon (Masse-net's), Juliet and Santuzza in French and Italian. She speaks Italian, French and German as well as if they were her native tongues. Her voice is a pure soprano, which she uses with skill and certainty. Her singing of "Elizabeth's Greeting" was effective, as was in fact her interpretation of her entire program. She sang a group of Schubert's songs, some of Schumann's, a Grieg selection, as well as songs by Francis Thomé, Debussy and Miss Gaynor. She was assisted by Pierre Augieras. A. T. KING.

Ernest Blum, one of the most prolific "vaudeville" writers of the second half of the last century, died recently in Paris, where he was born on August 15, 1836. He was the author of more than 125 more or less successful musical plays. Blum was also a journalist, and published during a number of years in the *Rappel* a daily feuilleton under the title "Zig-Zags"; also in his last years, periodically in the *Gaulois*, a chronicle under the title "Journal of a Vaudevilliste," in which he recounted his many reminiscences of the theater. These were often written in a rather frivolous vein, but always gave proof of his originality, wit and humor.

CARL ORGAN RECITALS.

Monday afternoon, November 18, William C. Carl gave the first of a series of organ recitals in the "Old First" Presbyterian Church, corner of Fifth avenue and Twelfth street. Maud Morgan, harpist, assisted in the following program:

Concert Fantaisie, in B flat.....Petri
Even Song, new.....Bibl
Gavotte in F major.....Martini
Prelude and Fugue in E minor.....Bach
Harp and Organ, Legende, op. 122, for harp and orchestra.....Thomé
Maud Morgan and Mr. Carl.
Andante Maestoso, Allegro Risoluto, Sonata in C minor.....Salomé
Berceuse in B flat, new.....William Faulkes
Fanfare in D major, new.....Joseph C. Bridge
Harp and Organ—
Meditation, op. 18.....Gabriel Verdalle
Allegretto Grazioso.....Aug. Dupont
Concertstück.....Carl Alberstoetter
Miss Morgan and Mr. Carl.

Mr. Carl is at all times master of the instrument, and as usual played with true feeling and scholarly intelligence. He understands the precise value of every tone and thus succeeds in producing a myriad of tints. Whether the composition be a classic or a modern piece, Mr. Carl never fails to interpret it with the art that the composer would be most certain to endorse. As a virtuoso this organist has phenomenal skill, but his playing is also highly musical, and hence of great value to students.

The new works played by Mr. Carl proved worthy of hearing and doubtless will be kept in the extensive Carl repertory. The "Even Song," by Bibl is of a peaceful ethereal character. The "Berceuse" by Faulkes has melodic charm. The "Fanfare" by Bridge is typical of such pieces and shows the clear writing for which that composer is noted. Miss Morgan's selections were artistic, and Mr. Carl's accompanying delightful as ever.

The large audience that filled the church remained until the final number. The last recital in the series will take place Monday afternoon, December 2.

Shanna Cumming in German Hospital Benefit.

Shanna Cumming, the soprano, will sing tonight (Wednesday) at the German Hospital benefit, at Carnegie Hall. Her number will be the "Abscheulicher" aria from "Fidelio" (Beethoven).

The Cathedral Festival Choir.

After existing for twenty-three years, the Musurgia Society has changed its title to Cathedral Festival Choir. The new name was adopted in order to accommodate those who had planned to organize a special chorus for festivals at the Cathedral of St. John the Divine. Walter Henry Hall, organist and choirmaster at the Cathedral, and former musical director of the Musurgia, will continue to be the conductor of the new festival choir.

Brooklyn Concert Notes.

Kreisler and Hambourg are to appear at recitals in Brooklyn this week. The violinist at the Baptist Temple tonight, November 27, and the pianist at Association Hall Saturday afternoon, November 30. The programs were published in a previous number of THE MUSICAL COURIER.

The Arion Singing Society sang under the auspices of the Brooklyn Institute Thursday night of last week at the Baptist Temple; Arthur Claassen conducted. Lillian Funk, soprano; Katherine Loerch, contralto; Otto L. Fischer, pianist, and William I. Happich, violinist, assisted the club. Unfortunately, space is too limited to publish the excellent program. For that same reason also a number of recent concerts were crowded out of these columns.

Hugo Troetschel directed a concert at the German Evangelical Church last night (Tuesday, November 26). John Young, tenor, and Edwin Grasse, violinist, assisted the organist and choir of the church. The program included Rossini's "Stabat Mater," and excerpts from "Die Meistersinger," a contrast, truly.

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Florencio Constantino in Boston.

Florencio Constantino, one of the greatest tenors of the present day, will make his first appearance of the season as a member of the San Carlo Opera Company at the Majestic Theater, Boston, December 9, when "La Giocconda" will be performed. Signor Constantino will essay the part of Enzo in this opera, this being one of his many great roles.

Huss Musicale.

Henry Holden Huss, Mrs. Huss, Babette Huss, and a number of the Huss pupils united in a delightful musicale at the Huss studios in Carnegie Hall, Wednesday afternoon of last week. Mr. Huss played the Schumann novellette in E major, a prelude by himself, and some accompaniments. Mrs. Huss sang an old Italian song, a song by Bizet, Wagner's "Träume," and Mr. Huss's setting for "Ich Liebe Dich." Miss Huss, a sister of the composer, sang one of her brother's songs, "Home They Brought Her Warrior Dead." Two of Mr. Huss' pupils, Julia Andrews and Edith Cornell (an artist pupil) were heard. Miss Andrews played an arrangement of "The Prize Song" from "Die Meistersinger," and Miss Cornell performed the Liszt "Concert Etude." A pupil of Mrs. Huss, Eva May Campbell, of Norfolk, Va., sang "Cade la Sera," by Mililotti. Glenn Priest, violinist, assisted the Husses, playing numbers by Sarasate, Saint-Saëns, and a romance by Mr. Huss.

From Distant Oklahoma.

"THE MUSICAL COURIER is now ending its twenty-seventh year. It has, by its energy, fairness and fearlessness, placed itself in the enviable position of being the leading musical journal in the entire civilized world. In fact it is unique in its particular line.

"More news of musical people and musical matters can be found in its columns than in all the other musical publications combined. Editorially it is particularly strong, its editor-in-chief, Mr. Marc Blumenberg, being ever ready to expose graft or dishonesty in the musical world and is at all times a consistent champion of American art and artists."—The Muskogee Phoenix.

Von Klenner Musicale.

Madame von Klenner introduced three of her pupils in a song recital at the Von Klenner studios, Wednesday evening of last week. The singers were Maude Porter Lafferty, an artist pupil, assisted by Klara Divine, of Memphis, Tenn., and Elizabeth Sherman. The program was made up of arias from "Aida," "La Bohème," "Romeo and Juliet," and songs by Richard Strauss, Grieg, Pirani, Franz and Viardot-Garcia. Miss Lafferty is the solo soprano in the choir of the Third Presbyterian Church, of Pittsburgh, and is one of the coming concert artists from that section. While in this vicinity, Miss Lafferty sang at musicales in New York and at the Military Academy at West Point.

Recital by Edith Cline Ford.

Edith Cline Ford, who is at the head of the Ford School of Expression, at 4 West Fortieth street, gave an interesting recital at the school Friday evening, November 15. Miss Ford was assisted by Theodor Gordohn, violinist, and Adele Wallick, soprano. Miss Ford read with extreme effectiveness "The Silversmith" and "The Yellow Violin," by Edward Hyde; "The Sorrows of Rohab," by Arlo Bates; "Jim Fenton's Wedding," by J. G. Holland, and "The Bear Story," by James Whitcomb Riley. There was variety in these selections, and in each Miss Ford revealed her dramatic talent. Miss Wallick sang songs by Secchi, Franz, Brahms, Weckerlin and Henschel. Mr. Gordohn played Svendsen's "Romance," and one of his own compositions, a mazurka. During the season Miss Ford will give other readings, and she will continue her classes in expression.

He Was Annoyed.

The musician was visibly annoyed.

"But, hang it all," he said, "I told your reporter three or four times over that the violin I used was a genuine Stradivarius, and here in his report this morning there's not a word, not a word."

With a scornful laugh the editor replied:

"That is as it should be, sir. When Mr. Stradivarius gets his fiddle advertised in this paper under \$2 a line, you come around and let me know."—Southwestern's Book.

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DE PACHMANN'S RECITAL.

On Tuesday afternoon, November 19, Vladimir de Pachmann gave his first New York recital of this season at Carnegie Hall before a good sized audience. The program was as follows:

Sonata, A major.....Domenico Scarlatti
Fantasia, No. 18, C minor.....Mozart
Perpetuum Mobile, op. 24, C major.....Weber
Rondo Capriccioso, op. 14, E minor.....Mendelssohn
Romanze, op. 28, No. 2, F sharp.....Schumann
Gavotte, op. 14, A flat minor.....Sgambati
La Fileuse, op. 137, No. 2, F sharp.....Raff-Henselt
En Automne, op. 35, No. 4, B flat minor.....Moszkowski
Polka, op. 9, No. 2, B flat major.....Tschalkowsky
Nocturne, op. 27, No. 2, D flat.....Chopin
Prelude, op. 28, No. 19, E flat major.....Chopin
Prelude, op. 28, No. 16, B flat minor.....Chopin
Etude, op. 25, No. 1, A flat major.....Chopin
Etude, op. 25, No. 3, F major.....Chopin
Mazurka, op. 36, No. 2, C major.....Chopin
Grand Valse Brillante, op. 34, No. 1, A flat.....Chopin

De Pachmann proved to those of his hearers, who were not yet aware of the fact, that he is much more than merely a Chopin specialist, as his reputation in some quarters would seem to indicate. The program he selected for performance was one thoroughly representative of De Pachmann's powers, and even without the customary Beethoven sonata, a satisfactory picture of many styles and schools was presented.

Always an exponent par excellence of the gracious side of piano playing, De Pachmann has not changed in that regard, and his propensities for beautiful tone production, lovely color, and normal dynamic proportions were as marked as ever. Where some other pianists pound, De Pachmann pleads, and where they seek to conquer the audience by force, he caresses and cajoles it into delighted approval. Technically, De Pachmann has become neither more nor less sure than formerly, because in his pianistic lexicon there never were such words as slip or mistake. His fingers seem to be provided with a charmed security, for in their fleetest scampering over scales and their maddest haste through forests of arresting arpeggios, those irresistible digits sail serenely over all obstacles and attain their goal with unruffled and triumphant ease.

The Scarlatti, Mozart, Weber, Mendelssohn and Schumann numbers revealed in eloquent manner De Pachmann's emotional and musical versatility. Continence in Scarlatti, classical dignity in Mozart, and romantic lyricism in the other three composers were the qualities that stood out chiefly and made De Pachmann's interpretation ideal. The Sgambati gavotte was done with whimsical humor, and Henselt's deft rearrangement of Raff's pretty "La Fileuse" resolved itself into a marvelously delicate study of iridescent tonal tints. Moszkowski's "En Automne" is one of the best piano pieces written since Liszt's time and it ought to have more frequent hearings, especially when its shifting harmonic beauties are brought out as strikingly as by De Pachmann.

Volumes have been written about this little man's strangely moving potency in Chopin's music, and there is hardly a lover of piano playing who needs to be told at this late day what miraculous things De Pachmann does with the greatest composer of nocturnes, preludes, mazurkas, scherzos, etudes, impromptus and valse. Last week's manifestations were no exception to the rule, and the pianist set his hearers topsy-turvy in their demonstrations of joy and approbation. It looked for a time as though encores would be demanded after every number, and indeed, after many of them the player was forced into the concession. There were eight "extras," by actual count, and possibly there were more after the present chronicler tore himself away from the delights of De Pachmann's tone world and went back into the prosy and disillusionizing sphere outside of Carnegie Hall. The vivid Vladimir still is the arch necromancer of the keyboard—and one returns to that opinion again and again as the years go on.

The Trieste Quartet, which was to have appeared not long ago at Cilli, Styria (where the S'avonian population predominates), was prohibited from giving the intended concert at the Casino. The four artists were notified that the Slavonians were organizing a hostile demonstration and were bent upon harm to the men from Trieste.

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LEIPSIK, November 10, 1907.

The fifth Gewandhaus concert was one entirely of Bach compositions, to include the processional chorus from the cantata, "Ein feste Burg"; the D major orchestral suite; the solo cantata, "Ich will den Kreuzstab gerne tragen," sung by Arthur van Eweyk, now of Berlin; the C minor double concerto for two pianos, played by Dr. Philipp Wolfrum, of Heidelberg, and Max Reger, of Leipzig; the "dramma per musica," entitled "Der Zufriedenstellte Aeolus," for chorus, solo voices and orchestra. Besides Van Eweyk, the vocal soloists were Meta Geyer, of Berlin; Maria Philippi, of Basel, and Ludwig Hess, of Munich.

Next week there will be no soloist, but Nikisch will direct one of the Handel concerti grossi, the Brahms E minor and the Beethoven fifth symphonies.

The musical public has been generally unaware of the existence of a Mozart violin concerto that had never been published nor played in public. The manuscript had been kept in private possession in France, and it was only published this summer. The first public performances of it were given on November 4, in Berlin, Dresden and Leipzig. The gifted young violinist Katharina Bosch, of this city, had the honor to present the work here. The occasion was the first orchestral chamber concert given by Hans Winderstein. Other works of the evening were an orchestral trio by Johann Stamitz; the Beethoven rondino for oboes, clarinets, horns and bassoons; eleven Vienna

waltzes, written by Beethoven, for seven string and wind instruments, and the F major Handel orchestral concerto with obligato violins and cello.

This Mozart concerto, in D major, proves to be one of the most valuable written by the master. The three movements, with numerous brief and tasteful cadenzas, require thirty-one minutes to play. The violin technic represents the school of Kreutzer and Viotti, twice playing up as high as the second D above the staff, and frequently to the second A. The andante has some beautiful invention in tenths, there are unique and interesting passages in other double stopping, and the whole work is full of the typical joyousness of the Mozart muse. Miss Bosch played the concerto beautifully.

The concert by Joan Manén with the Winderstein Orchestra, served also as the Leipzig debut of Alfred Calzin, of Michigan, for years a pupil of Alberto Jonás, at Detroit and in Berlin. Manén brought before the public for the very first time his own violin concerto. Calzin played the Ludwig Schytte concerto and solo pieces. The Manén concerto occupied thirty-eight minutes that were almost wholly wasted. The orchestra was very bad on this occasion and circumstances combined to make the performance a huge joke, the public laughing very heartily.

Calzin's selection of the Schytte concerto was only fortunate in its adaptation to show his brilliant technical accomplishments. Nevertheless, Mr. Calzin is said to have made a brilliant debut in Berlin with the same work, and his reception here was one showing strong public favor.

Anton Foerster's annual recital brought the Schumann F sharp minor sonata, six Chopin pieces, other pieces by Beethoven, Schubert and Liszt, and the valuable Scharwenka D minor theme and variations, op. 48. The artist's playing of the Schumann and the Scharwenka numbers was of immense musical worth.

The Nora Clench String Quartet, an English band of five years' standing, gave the first Leipzig concert under the Eulenburg agency. The players are Nora Clench, Lucy Stone, Cecilia Gates and May Mukle. The Haydn G major, op. 64; the Debussy G minor, op. 10; the Ernest Walker D major fantasia for string quartet and the Dohnányi trio for violin, viola and cello were brought. The

audience and the critics showed great respect for the organization.

The Leipzig Conservatory resumed its student recitals on October 25 with a program of seven numbers, to include the Bach-Liszt A minor prelude and fugue, played by Leonhardt; Schumann's "Papillons," played by Fraulein von Rampay; Brahms G major piano and violin sonata, played by Frauleins Trendelenburg and Häbler; Schumann solo pieces, played by Miss Singleton, of England; first part of Beethoven C major piano concerto, orchestra under student Leonhardt, the piano solo by Bertha Schkolnick; Jensen's song cycle, "Dolorosa," sung by Fraulein Wolschke; Rubinstein, Wagner-Liszt and Chopin pieces, played by Erika Woskoboynikoff.

The program of November 1 had the Rubinstein piano and cello sonata, op. 18, played by Fraulein Eggenberg and Herr Pokrovsky; second and third parts of the Spohr eleventh concerto, played by Schubert, accompanied by Leschke; solo piano pieces composed by the Max Reger pupil Bertha Tressler, played by Aron; a Handel recitative with cello and piano, sung by Fraulein Kühne, accompanied by Fraulein Hahn and Herr Leschke; Vicuxtemps violin adagio and rondo, played by Schaller; Chopin, Schumann and d'Albert pieces played by Fraulein Raphaelson. It was not possible to hear these programs entire, but Miss Singleton was heard to play piano with a decided talent for musically clear and forceful interpretation. Bertha Schkolnick, Fraulein Woskoboynikoff and Fraulein Raphaelson are among the other very young and talented of these students. Fraulein Trendelenburg is a daughter of the distinguished surgeon, Trendelenburg, of the Leipzig University faculty and clinic. The young woman is playing well.

The Brussels Quartet, beginning its second season here, played the Borodin A major and the Beethoven F major, op. 59, quartets. The soprano and the mezzo, Martha Beines and Elizabeth Diergart, sang duets by Haydn, Dvorák, Schumann and Brahms, creating a most favorable impression with good voices and good singing.

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BUSINESS COMMUNICATIONS TO

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News of Musicians From Near and Far.

Howard Huselton, editorial writer on the Kansas City Star, is an ardent and intelligent music lover and musician. Among Mr. Huselton's present endeavors is the erection of a new music hall in Kansas City that will make it possible to attract more high class musical performances and dignify the cause of art in the Middle West.

Mrs. William Cowperwaite Snyder, of Fulton, Ill., announces the marriage of her daughter, Anna Elizabeth Snyder, to Albert E. Stetson, of the same city. The bride was known in a circle of serious minded students of music in Paris. She has taught singing, and has been an influence for good in the art life of her home. Mr. and Mrs. Stetson will live in Los Angeles, Cal.

Birdyce Blye, the pianist, is busy with new concert programs and recitals. She has a small group of interesting because gifted piano pupils, whose teaching exercises the educative features of her mind. Her home is 5216 Washington avenue, Chicago.

Gertrude B. Parsons, supervisor of school music in Los Angeles, Cal., has opened a music department in the night school feature of education in that city. The work will be on very broad lines, in form of lectures, with piano and Pianola and singing.

Nuola and her Italian company are traveling successfully with her one act operetta sketch, "Carmela." This includes Quartet of mandolins, soloists, costuming in Italian style, and an interesting little plot, short but intense.

Leon Rennay, the baritone, is in this country, and will remain for the winter. He will give recitals, and the feature of his programs will be French songs. This artist has been especially trained by the Yersins in French pronunciation. He is giving a few pupils the advantage of his knowledge of the valuable Yersin system.

Edmund Severn, violinist; Mrs. Severn, pianist, and Miriam Holbrook, soprano, united in a successful concert

some weeks ago at the First Presbyterian Church, of Wyoming, N. J. Mr. and Mrs. Severn played the first movement of the Grieg sonata in G major. Mr. Severn performed solos with Mrs. Severn at the piano. Mrs. Severn played in addition the "Rigoletto" fantasia of Liszt. Miss Holbrook sang an aria from "Le Cid" and songs, including Mr. Severn's strong composition, "Song of the Spell."

Abbie Gerrish-Jones, of Sacramento, Cal., has written some charming incidental music for the play "The Rebel Prince," by Lester Loneragan, formerly a member of Madame Modjeska's company. Both the play and the music, by Mrs. Gerrish-Jones, has been favorably received by critics and theatergoers.

At the November concert of the Jersey City Liederkrantz, the club had the assistance of Dr. Franklin Lawson, tenor; Emmy Raabe-Bourg, soprano, and an orchestra made up of players of the New York Philharmonic Society.

Music lovers in Rochester, N. Y., are attending a series of free organ recitals, which Alice Carlotta Wysard is giving at the Second Baptist Church.

Tali Esen Morgan is helping people in various sections of the country to "learn" the structure of music. The plan of work originated with Mr. Morgan himself, and is carried on under his immediate direction. It consists of two grade courses of twenty lessons each, and is so arranged that study can be done at home, with examinations to test that study in Mr. Morgan's New York school. Results speak for the success of Mr. Morgan's educational enterprise. Mr. Morgan is the musical director of the Baptist Temple Choir, in Brooklyn, and his work at Ocean Grove, N. J., during the summer months has done still more to make him famous.

Charlotte Babcock, the musical and educational manager, whose office is at Carnegie Hall, New York, is reaching out into the Middle West. A reputation for honesty, earnest interest in the people who come to her for engagements, energy and artistic perception has reached the Western States. One secret of Mrs. Babcock's success is that she insists upon preparation. "What is the use of trying to manage unattractive material?" she urges. She says to aspiring artists, "Get ready first, and then the public will want you. Our public is increasing much faster than our thoroughly trained artists."

Etta Edwards, the vocal teacher, who has been traveling for the benefit of her husband's health, is now located at 5140 Madison avenue, Chicago, in the Hyde Park section of the great Western metropolis.

Virgil Gordon Piano School Recital.

Tuesday evening of last week the first in a series of recitals attracted a music loving audience to the Virgil Gordon Piano School, 15 East Thirty-first street. Compositions by Bach, Chopin, Schumann, Liszt, Schütt, Godard, MacDowell, Mozowski, Chaminade and Liszt were played by talented young girls. The players included Jennie Quinn, Adele Katz, Alma Holbrook, Rose Feldman, Alma Cox and Pearl Malsfaey. These recitals are planned to give the pupils the necessary training required for public performance.

Macmillen Wins Another Triumph in Chicago.

Francis Macmillen's recent recital in Chicago resulted in another triumph for the young American violinist. All of the critics, as well as the audience, appreciated the gifts of the artist. The following criticisms are from the Chicago Tribune and Inter-Ocean:

In Orchestra Hall last evening, before an audience of good size, Francis Macmillen, the young American violinist, gave the first of his present season recitals. The different occasions on which he was listened to last winter served to convince that he is a player of uncommon gifts, both natural and acquired. He did good work last year, and with each appearance increased the respect felt for him and for his capabilities. Last evening he showed himself a better, finer artist than he had at any time before. Mr. Macmillen has matured appreciably since he last was heard here. His technical equipment has not grown much, for ever since he first appeared it has been about all that human finger, wrist and arm could accomplish.

He plays virtually with faultless finish and skill, so far as the mechanical side of his work is concerned, and in this need fear no comparisons. Musically it was found last night that he has broadened. He read his Bach with a repose and authority that had been noticed before in similar degree in his interpretations, there was more of manliness in the poetry and sentiment of the Dvorak number, and in the Vieuxtemps concerto there was a bigness and emotional virility that had not been there before. His is a musical nature of unusual sympathy, fineness and tenderness, and, without losing any of these precious attributes, he now is adding the strength and forcefulness of manliness. He stands high today. He will go still farther upward if untoward conditions do not befall.—Chicago Tribune, November 8, 1907.

Francis Macmillen demonstrated afresh his remarkable hold upon the concert going public of Chicago. The young artist was accorded a reception that left no doubt as to the audience's flattering estimate of his abilities.

It is a pleasant task to estimate Macmillen's art. One has to record only praise. His technic is as all embracing in its scope and as subtle in its refinement as when he was first heard here, and he has gained appreciably in musical authority. The mannerisms of an exaggerated portamento which last season detracted from his playing has disappeared. He read the Vieuxtemps concerto with a fine appreciation of the lyric and dramatic values.—Glenn Dillard Gunn, in Chicago Inter-Ocean.

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Singing Teachers Hold Love Feast.

Those who attended the general meeting of the National Association of Teachers of Singing expecting trouble were agreeably disappointed because the evening ended in a love feast. The meeting was held in the art room of Steinway Hall, Tuesday of last week. Hermann Klein, president of the executive board, presided, and Arthur de Guichard, secretary, occupied a chair at Mr. Klein's side during the proceedings. Everybody was perfectly polite to everybody, and the general discussion which followed the addresses made by Mr. Klein and Dr. Carl Dufft, the speakers, seemed inoculated with the prevailing harmony.

Down on Union square there was an itinerant astronomer with a huge telescope, through which a chance pedestrian might look on the payment of a dime to behold the planet Saturn, the evening star for that time. Now, the astrologers tell us that the influences of Saturn are malign, but perhaps this saturnine star is in favorable aspect to the moon and the other planets, for the night was perfect, and, as already intimated, the singing teachers, some of them very celebrated, received and treated each other with the fraternal spirit that optimists are trying to make universal.

Mr. Klein made an admirable address, clear, intelligent and forceful, explaining the work and intentions of the association. The real objects are to drive out the charlatans, and as Mr. Klein with emphasis declared, to discour-

age fads and to encourage and bring about unity among the teachers of recognized standing.

Space in THE MUSICAL COURIER is at a premium at this season of the year, and hence it will be impossible to give a fuller report of Mr. Klein's address.

Dr. Dufft made a very able address, in which he stated that tone production was one of the fundamentals in which teachers of standing must agree, however much they may disagree about some lesser details in the art of singing. Max Knitel-Treumann, Victor Harris and S. C. Bennett entered into the general discussions on examinations, which the board expects to begin after the new year, and the intelligent questions asked by these members were intelligently and satisfactorily answered by Mr. Klein.

About forty members were present, and several new names were enrolled. The executive board meets fortnightly, and it is about decided to hold a general meeting once a month.

One of the important announcements made by Mr. Klein was that Madame Sembrich and Madame Nordica have become patrons of the association. This announcement was received with prolonged applause. The association proposes to choose some prominent layman as president and other prominent men as vice presidents, and many more of the leading singers will be added to the list of patrons.

People's Symphony Concert.

Nearly 8,000 music lovers attended the first pair of concerts by the People's Symphony Society, Thursday evening, November 21, at Cooper Union, and Friday evening, November 22, at Carnegie Hall.

The program presented was in memory of the late Edvard Grieg, who died in Norway, September 4, 1907. Franz X. Arens paid an eloquent tribute to Grieg's genius before the compositions by the Norse composer were played. The order of the printed program was reversed. The symphony, the "Pathétique," by Tchaikowsky, was played first. Before the last movement David Bispham came on the stage, and at the conclusion of the movement recited in a highly dramatic manner, the ten lines on the "The Pathetic Symphony," from "The Fire Divine," by Richard Watson Gilder. Then Mr. Arens paid his tribute to Grieg, and this was followed by the performance of the Grieg piano concerto in A minor, by Augusta Cottlow. The remainder of the program included "Asa's Death," from the "Peer Gynt" suite; a Norwegian melody, with violin solo played by Henry P. Schmitt, and a march from the incidental music to "Sigurd Jorsalfar." This musical setting by Grieg is for the drama by Bjornson.

The playing of the orchestra showed marked improvement over the performances of other years. Mr. Arens conducted with spirit.

Miss Cottlow is another who has made great advancement since she last played in New York with orchestra. This pianist must now be ranked with the masterful performers of her sex.

The People's Symphony Society will give no orchestral concerts during December. The dates of their next performances are January 9 and January 10, 1908.

Dufault to Give French Program.

Paul Dufault, the tenor, will give a recital in Mendelssohn Hall, Friday evening, December 13, devoting his program entirely to old and modern French songs.

Announcement.

For professional reasons, Miss Millie Pottgieser, contralto, will hereafter be known as Miss Millie Potter.

Frieda Stender's New Engagements.

Frieda Stender, the soprano, has been engaged to sing in the performance of "The Damnation of Faust," which the Musik Verein of Milwaukee, assisted by the Theodore Thomas Orchestra of Chicago, will give later in the season. Monday night of this week, Miss Stender was a soloist at the concert of the Buffalo Sängerbund.

Maurel to Appear.

Victor Maurel, who is to appear in this country this season as a member of the San Carlo Opera company, will give a recital before one thousand students at the New England Conservatory of Music. He will sing in New York on January 5, at Carnegie Hall.

The Richard Wagner Society, of Darmstadt, announces a very ambitious program for the coming season. The following soloists will take part: Edouard Risler, Dr. Otto Neitzel, Dr. Ludwig Wüllner, Henri Marteau, Susanne Dessoir, the Brussels String Quartet and the Munich Kaim Orchestra, with Schnéevoigt as leader. Alfred Reisenauer, recently deceased, was to have been one of the soloists also.

Carl Adopts Leipsic Plan.

William C. Carl will give a free organ recital of unusual interest next Monday afternoon, December 2, at four o'clock, in the "Old First" Presbyterian Church, Fifth avenue and Twelfth street. The recital will be styled after the concerts given by the famous Moteten Choir in the Thomas Kirche, Leipsic, where Bach played. The full choir of twenty-three solo voices will assist in a program of rare excellence. Bach's cantata "Sleepers, Wake" will be sung. The program will also contain a motet by Mozart, together with motets sung "à Capella," by Palestrina, Vittoria and Tchaikowsky. In Leipsic the Moteten Choir concerts are given each week, and are attended by overflowing audiences. Bach composed a cantata for each week of the year at the Thomas Kirche. Mr. Carl was so impressed with these concerts on his recent visit to Leipsic that he has decided to introduce one in New York. The recital will be free to the public. No tickets required.

Karl Klein Has Triumph in Winnipeg.

Karl Klein, the young American violinist, whose successful debut at Carnegie Hall was recorded by THE MUSICAL COURIER, has been winning more laurels in the far North. The virtuoso achieved a real triumph at his recent concert in Winnipeg. Press notices will be reproduced in a future issue of this paper.

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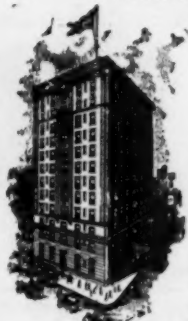
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Busch's Prize Cantata.

Carl Busch has just published (H. W. Gray Co., New York), "The Four Winds," the cantata which won the \$500 prize offered last year by Strawbridge & Clothier, and advertised at the time in THE MUSICAL COURIER. The work is built on Longfellow stanzas from the "Song of Hiawatha," and is for soprano, tenor, chorus, and orchestra. Melody predominates throughout the pages of the composition and Busch's fine musicianship is displayed in every measure. Its sonorous choruses and effective solos will help "The Four Winds" to achieve popular success.

Adah Campbell Hussey's Engagements.

Adah Campbell Hussey the contralto, sang November 16 and 17 in Yonkers, N. Y.; November 18, Elizabeth, N. J.; November 21, Manhattan, at the Transportation Club; November 22, private musicale, Manhattan. Some future engagements are December 1, Passaic; December 3, Paterson; December 9, Mt. Vernon; December 12, Trenton; December 14, New Rochelle, and she is to sing with the Baltimore Oratorio Society later.

New York College of Music Concert.

Lillian Wadsworth, Sylvia Schorn, pianists; Joseph Namias and Charlotte Moore, violinists, particularly distinguished themselves in a students' concert at the New York College of Music November 21. Others concerned were Eva Harper, Otto F. Stahl, Anna Sievers and Martha Holter. The next students' concert is set for December 18. The German Conservatory of Music gave a pupils' recital earlier in the week which was also of unusual merit.

Donalda and Seveilhac.

Pauline Donalda, the soprano, who sang at the Manhattan Opera House last season, recently made her debut in "Manon" at the Opera Comique in Paris, where she has taken the place left vacant by Mary Garden. Paul Seveilhac, the baritone, who also appeared at the Manhattan last season, has been engaged at the Opera Comique in Paris.



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New Publications.

"Self Help for Vocal and Piano Students," by May Silva Teasdale. This is a work of thirty-six pages, folio size, by an experienced teacher of Savannah, Ga. It is intended especially for singers who know nothing of the relation of staff and piano keyboard, and by which they may learn all scales, intervals, chords, and the tune and time of any song. The author rightly lays stress on the necessity of right thinking, of thinking the tone before attempting it. Study of its pages will give the student a clear, practical understanding of the written page of music, and its relation to the keyboard. It will reveal the relation of tones, and guide the student into the way of "thinking" tone. Piano players as well as harmony students will also find much practical help in the work. The various subdivisions are: tone; time; tune and time; scales, appendix.

Gounod Evening at Central Baptist Church.

Sunday evening, December 1, at 7:45 o'clock, music by Gounod will be sung and played at the Central Baptist Church, No. 222 West Forty-second street, opposite the Belasco Theater. Besides the regular chorus choir of twenty-four singers, with solo voices, Jan Munkacsy, violinist; Wilhelm Lamping, cellist, and Ida S. Knighton, pianist, will assist. "Gallia" will be sung, as well as the "Sanctus," and a choral march, and the "Hymn to St. Cecilia" and "Ave Maria" will be played by violin, cello, organ and piano, all under the direction of F. W. Riesberg, organist. The Rev. Dr. Frank M. Goodchild, pastor, will deliver an address on music.

Recital by the Misses Sassard.

Eugenie and Virginia Sassard, the ensemble singers, were heard in recital at Aeolian Hall, Saturday afternoon. The program included the following duets: "In dem Garten," Tschaiakowsky; "Die Schwestern," Brahms; "Viens, Mallika," Delibes; "Shepherd, Leave Decoying," Purcell; "My Dearest, My Friend," Purcell; "Sound the Trumpet," Purcell. The audience was charmed with the refined art of these talented sisters.

Kreisler the Guest of Vanderbilt.

Fritz Kreisler, the Austrian violinist, was the guest of William K. Vanderbilt last Sunday at Oakdale, the Long Island residence of the millionaire. The host gave a musicale in honor of his daughter, the Duchess of Marlborough, his niece, Miss Gladys Vanderbilt, and her fiancé, Count Szechenyi. Thursday of last week, Kreisler was a star player at the private musicale given at Sherry's by Robert Collier. The guests on that occasion included: Mrs. John Jacob Astor, Madame Nazimova, the actress, Mr. and Mrs. Daniel Frohman, John Drew and Walter Damrosch.

Maurel Here.

Victor Maurel arrived here from Paris last Saturday to make his farewell operatic appearances in this country. His debut is to be made with the San Carlo Opera Company, in Boston, on December 10, in "Rigoletto." Later he is to appear in "Don Giovanni."

American Institute Recital.

McCall Lanham, baritone, a teacher at the American Institute of Applied Music, gave a delightful recital, Friday night, November 22, before the students and guests. His group of French songs were especially well received. William Fairchild Sherman was the assisting accompanist, and shared with the singer in the success of the evening.

Grienauer-Pyle Concert.

Karl Grienauer, the 'cellist, and Wynni Pyle, pianist, assisted by Helen Scholder and Goldie Gross, 'cellists, Madame Grienauer at the piano, will give a recital at Mendelssohn Hall January 9.

The Friday concerts of the Museum Gesellschaft at Frankfurt (conducted as in former years by Wilhelm Mengelberg, of Amsterdam) will offer a number of new compositions by Charpentier, Debussy, Rachmaninoff and Max Reger. The Sunday concerts of the coming season will again be under the conductorship of seven different leaders.

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MUSIC IN THE MIDDLE WEST.

KANSAS CITY, MO., November 21, 1907.

The West is in danger of making the same mistake in its search for music, from which the East has so greatly suffered, namely, of going long distances to find what might be had at home, or still worse, of wasting large sums of money and much time in trying to get, far away from home, what they are in no way ready to receive. One cannot stitch a costume into fashion till after it has been properly cut, fitted and basted together. A boy or girl, young man or young woman, cannot possibly play and sing pieces till the technic or cutting and fitting of music structure has been first thoroughly accomplished. Yet this is just what Americans have been and are doing, and this it is which has so retarded their real progress and wasted so much of parents' resources. Unfortunately there may always be found people in the position of teachers and heads of establishments who profit by such mistaken idea of people at a distance. They take into their "places of business" all who carry a dollar and knock at their doors. There is no one, nothing to help to guide the pupil in a far-off, strange locality, where no one has any interest in his welfare. It is hit-or-miss as to result; usually miss.

All through this West and Middle West there is any amount of talent of varying degrees and types, ready to be brought to fruitful and useful lives. What becomes of it all? It is stopped altogether by the expensive prospect of "going way off," or it goes and is made a football of by wrong guidance, mistaken meetings and wrong treatment. At the first church sociable or birthday party in which a speck of "tendency" is first seen in a child, off he or she must go, far, a great distance—the farther the better, as though distance were the educator. The mistaken parents and friends never stop to ask "What can Harry, May or Mathilde get right here to fit him or her for the next step?" They do not study out the matter of the teachers about them. They prefer to jump blindly into "distance," anything so it is distance! How many of them regret the

step and never know what was the real trouble, it would fill sad volumes to tell.

Now this same section of the West and Middle West is full of thoughtful, wise, gifted men and women, who have passed through all or some of the phases necessary to finished musical education. Some are specialists in certain lines, some have made the complete round and equipped themselves for the logical course of work from beginning to end. They have paid dearly for such work. They have drawn from the identical sources as have the Eastern teachers, directly from the best of the home and foreign professors. They have the same material to impart, the same advanced ideas as to finish, the same—many of them very much better—power of imparting what they know. They have the good, straight common sense that eschews all nonsense and erraticism. They understand the nature and need of the people of their section. They have the pride and interest of that section at heart, and give of the best, the very best in them, to raise up a worthy offering to their home people. They make annual pilgrimages, many of them, to foreign countries to keep up with the very newest and latest values. And they live right at the door simply because circumstance has placed them there. They have just what students need, and students all need exactly what such people have to give. The wise thing for Western parents to do and for students to insist upon is that they shall profit by all privileges to be had at home before going elsewhere in blind and costly search for them. There are several logical centers for sections of this Middle West, which should be made educational centers in music, either to prepare students of the section for going farther, or to finish them ready for going abroad. It would be well worth the time of parents desirous of securing music teachers for their children to get into the largest city nearest to them, and there carefully study the situation before deciding or letting children decide upon any more expensive or risky step. In fact this search should be begun in the city where one is, and everything possible be done at home before going anywhere. Music

teaching is not now where it once was. Parents have become intelligent and discriminating, and have certain independence in knowing whether one is teaching the child or only just "giving a lesson." Great possibilities are now in reach of music teachers in all localities, and teachers feel compelled to profit by them. Travel and communication have become comparatively easy and common to all. Music teachers are compelled to be and are coming to be largely equipped.

Here in Kansas City, Mo., one of the most beautiful, inspiring, well-behaved and ambitious centers of the Middle West, is a logical center for a vast surrounding territory. Kansas City has a number of music teachers of the type already indicated. Others are now fitting themselves to fill equally valuable places, and many, very many shining lights from other and larger capitals are but too willing to contribute their powers to the situation. Why not bring teachers to our students instead of sending students to teachers? And why not utilize home resources before searching the earth over for we know not what? In succeeding letters THE MUSICAL COURIER correspondent will be happy to indicate those of the musical profession who are fitted to cope with this situation, and to show up resources from the actual fact side, not through futile or puffing opinion. Experience already shows that many such are quietly building up music in this section.

O. H. TIEDE.

New Year Bookings for Maconda.

Madame Maconda, who returned recently from her tour to the Pacific Coast, will sing in Minneapolis with the Minneapolis Symphony Orchestra, January 3, 1908, and in Chicago, January 6. This will afford other clubs and societies in these cities an opportunity to engage the noted soprano in the early part of the new year. In February, Madame Maconda will make tours to the South and Middle West. The engagements already closed for her include Houston, Fort Worth and Bonham, Tex.; Birmingham, Ala.; Athens, Ga.; the University of Virginia, in Charlotte, Va., and Bay City, Mich.

On the occasion of the recent starring engagement of Valborg Svaerstrom, of the Stockholm Opera, the Bremen Opera gave Tchaikowsky's one act lyric opera "Iolantha."

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MUSICAL EDUCATION.

One of the most prosperous music schools of the Middle West is the Dana Musical Institute, in Warren, Ohio. It is unique in methods and administration, each feature appealing to the good sense and artistic honesty of any thoughtful person. Its motto is that "a music school is an educational factor only so far as it carries out the plan of the best educational institutions." It has daily instruction, compulsory studies, stated hours for study and practice guarded against all interruption, and regular salaried teachers whose life and interests are centered in the school's best welfare by other feeling than "watch over commissions." It is divided into four departments—parlor music, church department, orchestral department and military band department. Five buildings are now being used, and two more to be put up will mark the institute as a university of music.

Oratorio society, full orchestra, concerts, recitals and symphony concerts, lectures, graded work, constant examinations, individual teaching, compulsory fundamental study, daily rehearsal with orchestra of thirty men, a military band of fifty men, mixed chorus of seventy-five voices, and soloists with the orchestra and oratorio concerts, are some features that appeal and surprise. Of the buildings is one specially for the living of the students; proper nourishment, rest and exercise being obligatory as other essential features. The institute is thirty-six years old, and has in its patronage pupils from China, Manila, Cuba, Wales, Germany, Mexico, British Columbia, Canada, New Mexico, and all States and Territories of the Union. William H. Dana is president of the Dana Institute. Warren is some 50 miles from Cleveland.

Birdice Blye-Richardson, the pianist, it was who called attention of this department to the above educational feature. Thanks are hereby extended to that musician. Rarely indeed has it been the privilege to discover in music teaching so logical and extended basis for thorough artistic preparation. A radiant optimism, hope, courage and absolute conviction as to beneficence of results, are not the least valuable emanations from this real "music school."

The Bigelow school for young ladies in Kansas City, Mo., is an institution so well equipped in other directions that it is with real regret one finds a music department lacking. This is not through lack of sympathy with the art on the part of the management, rather through lack of space in the present building. It must be added, too, that the "private school" interest does not rise to great heights in this section. Absence of the foreigner has left the public school American, intact, desirable. Good American common sense accents the value of public school education under these favorable conditions. This same sense has risen in proportion to advanced excellence in technical and other training

schools which fit boys and girls for the practical affairs of life. Other view sees in real or meretricious advantages of "the East" those most desirable for their daughters' bringing up. Then the element of "distance" as the ruling factor in education, and which prevails also among those seeking musical teachings, enters largely into the whole matter. The pretty paths leading to the leading ladies' schools in Kansas City are not over frequented. Sidewalks leading to and from the fine high schools and manual training schools are like foliage plant borders in a garden, filled with the youth and beauty of the Western metropolis.

Public school text books are used in all departments of the Bigelow school, and pupils are kept up to the grade. Other branches are of course included. Lucy Stone Bigelow is principal of the school; Anna Carkener, of the Chicago University, assistant principal. French, German, art and physical culture are taught. The certificate of the school is received by Wellesley, Smith, Vassar, Mount Holyoke and the University of Kansas, without examination. The school has song singing in the mornings, and it is hoped that a music department will form part of the curriculum in the near future.

Music in the public schools of Kansas City has been intermittent and desultory, subject to dislocations and preventions for some decade of years. With many other city systems it has suffered in the past. Following the general advancement in other localities, notably East, the work is now about to make up for lost time. Superintendent Greenwood, a man of refinement and progressive ideas, is a strong friend of the cause of musical education in the schools. Mrs. B. M. Whiteley is supervisor of the school music in fifty-six grammar schools. Each of four high schools has a special music teacher, Glenn H. Wood in the Manual Training, Gwilym Thomas in the Central High, Miss Hedges in the Westport and Mabel Lucas in the Lincoln. Mrs. Whiteley has been seven years doing patiently and strenuously what should be divided between three people. She is a graduate of the American Institute of Normal Methods, Boston and Chicago. Regular outlines of material and technical exercise from primer to part song singing are in the hands of the teachers. The material is all healthful artistically, avoiding the cheap and popular stamp for young minds. Teachers' meetings are held and considerable interest is felt. Annual music festivals are doing something to create in the mind of the public more than a take it for granted that whatever the schools do is all right. Contests are held between grades of different schools and interesting material is being given. Mendelssohn, Dr. Cooke, Randegger, Graben-Hoffman, Wilhelm, Schletterer, Franz Abt, Eleanor Smith, Attenhöfer, Storace and English, German and Scotch folksong figure on the program of last festival. A cantata, "Spring's

Children," and "Dancing Song" attracted much public attention. A spring festival is to be given next year.

Wilhelm H. Leib, choir and chorus master, voice teacher, and known through length and breadth of the States for his musical ardor, the philosophical and educational turn of his mind and his unshakable convictions, is doing much for the school music of Kansas City by holding weekly meetings for the school teachers. An authority on all matters of child education, with mind full of zeal for the cause of school music, Mr. Leib is forming the nucleus of regular normal school work in the city, than which nothing could be more valuable. In addition, this music lover is one of the most interesting talkers upon many subjects. His pupils are to be found "everywhere." One of them was Mr. Blakeley, whose association with musical organizations may not be forgotten; his daughters also were in his studio. Dudley Buck, Samuel Warren (of Grace Church, New York), Cappiani (the vocal teacher), are among his enthusiasms. Mr. Leib speaks warmly of the music work being done by women's music and other clubs, notably that of Wichita, Kansas, St. Joseph, Mo., and in Oklahoma. He lived in Minnesota in the early days and was president of the music teachers' association in Winona, Minn.

The College of Music, of Cincinnati, Ohio, sustains a monthly magazine published by A. J. Gantvoort, one of the members of the faculty. It is educational in character and extremely interesting. This, too, is an old, well established music school, entering its thirtieth year. Hon. Julius Fleischmann is president. Hon. Nicholas Longworth, the President's son-in-law, figures among the "trustees."

FANNIE EDGAR THOMAS.

The Frankfurt Opera produced a novelty not long ago, "Ritter Olaf," by R. Langer, who is by no means to be confounded with the very favorably known French composer Erlanger. The plot is taken from Heinrich Heine's ballad "Ritter Olaf," and its dramatic weakness is rivalled only by the poverty of the music. The instrumentation is crude, while the invention is puerile and indulges in unnecessary sentimentality. The renowned artists Forchhammer and Madame Hensel-Schweitzer, tried their best to win for the opera at least a succes d'estime, and succeeded in having the composer called before the curtain.

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MUSICAL RECORD OF THE PAST WEEK IN NEW YORK.

Wednesday evening, November 20, "Aida," Manhattan Opera House.
 Wednesday evening, November 20, "Mefistofele," Metropolitan Opera House.
 Wednesday evening, November 20, and every evening and Saturday matinee, until further notice, "The Merry Widow," New Amsterdam Theater.
 Wednesday evening, November 20, and every evening and Saturday matinee, until further notice, "Tom Jones," Astor Theater.
 Thursday afternoon, November 21, Bispham song recital, Mendelssohn Hall.
 Thursday evening, November 21, "Aida" (special performance), Metropolitan Opera House.
 Thursday evening, November 21, Volpe Symphony concert, Jean Gerardy assisting soloist, Carnegie Hall.
 Thursday evening, November 21, People's Symphony concert, Augusta Cottlow assisting soloist, Cooper Union Hall.
 Thursday evening, November 21, Julius Schendel (piano) recital, Mendelssohn Hall.
 Thursday evening, November 21, Brooklyn Arion concert, Baptist Temple, Brooklyn.
 Friday evening, November 22, "Les Contes d'Hoffmann," Manhattan Opera House.
 Friday evening, November 22, "Rigoletto," Metropolitan Opera House.
 Friday evening, November 22, People's Symphony concert, Augusta Cottlow assisting soloist, Carnegie Hall.
 Friday evening, November 22, Max Donner (violin) recital (debut), Mendelssohn Hall.
 Saturday afternoon, November 23, Paderewski recital, Carnegie Hall.
 Saturday afternoon, November 23, Richard Buhlig, (piano) recital, Mendelssohn Hall.
 Saturday afternoon, November 23, "Aida," Manhattan Opera House.
 Saturday afternoon, November 23, "La Boheme," Metropolitan Opera House.
 Saturday afternoon, November 23, New York Symphony matinee, Hofmann assisting soloist, Baptist Temple, Brooklyn.

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Saturday evening, November 23, New York Symphony Concert, Carnegie Hall.
 Saturday evening, November 23, "Il Trovatore" (popular prices), Manhattan Opera House.
 Saturday evening, November 23, "Die Meistersinger" (popular prices), Metropolitan Opera House.
 Sunday afternoon, November 24, New York Symphony matinee, Carnegie Hall.
 Sunday evening, November 24, operatic concert, Manhattan Opera House.
 Sunday evening, November 24, operatic concert, Metropolitan Opera House.
 Sunday evening, November 24, Liederkranz concert in clubhouse of the society.
 Monday afternoon, November 25, Carl organ recital, "Old First" Presbyterian Church.
 Monday evening, November 25, "Thais," Manhattan Opera House.
 Monday evening, November 25, "Aida," Metropolitan Opera House.
 Tuesday afternoon, November 26, De Pachmann recital, Carnegie Hall.
 Tuesday afternoon, November 26, Francis Rogers song recital, Mendelssohn Hall.

Frederick Stevenson's Activity.

Frederick Stevenson is a music critic as is a music critic, and his work is done on the Los Angeles Examiner, whose columns never have held finer or more effective writing than his. Mr. Stevenson does not merely gabble technical terms or bandy haphazard opinions, for his musical education has been thorough, and enables him to demonstrate by actual personal achievement many of the things he criticizes in others. So, for example, the Examiner critic is an organist, choirmaster and composer, and of the last named activity the latest catalogue of the Ditson publishing firm gives ample proof. There are listed, of Stevenson's works: "The Lord is King" and "The Angel Gabriel," two especially melodious and well made anthems; "Behold, the Master Passeth By," "Behold, Thou Shalt Call a Nation," "Benedictus," "Easter Eve and Morn" (Easter cantata), "Hear, O Lord," "Hear, O My People," "Honor the Lord," "I Sought the Lord," "Let Your Light So Shine," "Listen, O Isles, Unto Me," "The Lord Hath Done Great Things For Us," "The Merry Bells Now Ring" (Christmas carol), "Now When Jesus Was Born" (Christmas anthem), "Te Deum," "There Is None Holy as the Lord," "Very Early in the Morning" (Easter anthem), "While We Have Time"—all of the foregoing for mixed chorus with solo voices—these sacred songs and duets: "The New Jerusalem" (tenor), "Follow Me" (contralto), "Hear, O Lord" (duet for tenor and bass), "Incline Your Ear" (basso-cantante), "It Is I" (basso-cantante), "Where-withal Shall a Young Man." In addition to the impos-

ing contingent already enumerated, Mr. Stevenson has published also a reverie, "Longing," for violin or cello; three secular songs, "Love Is All In All," "Come, Darling, Come," "A Lesson in Love," and these secular choral works: "Dance of the Fays" (women's voices), "Italian Serenade" (baritone solo with chorus of women's voices), "Leonor" (men's voices), "Tulita" (men's voices), "Idylle Mongolienne" (men's voices), "May Day" (mixed chorus). Other cities may well envy Los Angeles its Stevenson, who not only knows how to tell musical people what to do, but is able himself to do it so well.

Sousa Coming.

On Sunday evening, December 15, John Philip Sousa and his band return to the Hippodrome for one of their ever welcome concerts. The assisting soloists will be Lucy Anne Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Included in the program are Richard Strauss' "Till Eulenspiegel," Dvorak's "Humoreske" and Mr. Sousa's latest march, "Powhatan's Daughter." The Sousa Band is just now rounding out its eighth transcontinental and thirty-first semi-annual tour, which has been phenomenally successful in every way. The record attendance for any single concert came at Berkeley, Cal., where fully 10,000 persons were crowded into the famous Greek Theater.

Calve in Kansas City.

KANSAS CITY, MO., November 14, 1907.

Although Kansas City audiences had been previously disappointed by Calvé through illness, a flattering audience and enthusiastic ovation greeted her appearance on the evening of November 9. She sang finely, impersonated with extreme grace and expression, and gave several encores, two of them in excellent English. Her voice was fresh and beautiful, and the numbers showed off the unusual vocal compass and control of the diva. She sang Massenet's "Herodiade" aria, "The Mysoli" by David, Gounod's "Chantez, chantez toujours," the "Carmen" "Habenera" and French, old French and Spanish songs. All her work was imbued with her own genius and charm, and the pleasure she evidently felt at so cordial a welcome.

Some concerts soon to take place in Vienna are those of Godowsky, the Brill Quartet, Bauer, Marteau, Elman, Florizel von Reuter, Alexander Heinemann and Hermann Gura.

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Frank LaForge in Triple Role.

Frank LaForge is winning more glory this season on the tour with Madame Galski, in a triple rôle—accompanist for the prima donna, as piano soloist, and as composer. Some recent press notices read:

It is seldom that such marvelous sympathy and harmony between singer and accompanist is heard. And while praises are being showered on Madame Galski, it must not be forgotten that there was another artist who really scored a triumph last night. He was Frank LaForge.—Salt Lake City Evening Telegram.

Frank LaForge was accompanist and made a hit but second to that of the solo artist. His accompaniments were exquisite. No other word will fit here. He kept his eyes fixed on the singer and read her meaning as each note was uttered, his piano tones being absolutely incorporated in the song. Two of Mr. LaForge's own compositions were sung and were received as among the best offered. Two more had to be given to satisfy the audience. There were two solo numbers for the piano, both played with rare skill by Mr. LaForge.—Mobile Register.

Frank LaForge, a young American, deserves especial mention as pianist, composer and accompanist. As an accompanist, none have heard sketches in so beautifully shaded a background; none is so artistically self-effacing. As a composer his two songs are beautiful in melody and in harmony. His theme Varie is unspoiled by pyrotechnics and exhibits itself in well contrasted treatments and novel forms. As a pianist, LaForge possesses a singing tone of rare delicacy in the pianissimos and an admirable power of repression.—San Francisco Town Talk.


We have never heard an accompanist with traveling artists on this coast who is in such complete accord with the soloist. Mr. LaForge, thanks to delicacy of phrasing, softness of touch and absolute accuracy of technical execution, backed by musical intelligence of superior quality, adds greatly to the artistic joy one experiences when listening to Madame Galski. Mr. LaForge's solos prove him to be also a soloist of great pianistic resources, just as his vocal and piano compositions prove him to be endowed with extraordinary creative faculties.—Pacific Coast Musical Review.

LaForge is an ideal accompanist, and to him Galski owes much in his understanding and faithful following of her phrasing. His complete independence of a score is at once a pleasure and relief to the audience. His solos were all Chopin compositions, well interpreted and well appreciated.—San Francisco Chronicle.

Both as a composer and as a pianist, Mr. LaForge has won high standing in San Francisco.—San Francisco Examiner.

Frank LaForge, the accompanist to Madame Galski, is the best man filling this difficult and important position today. He is a perfect accompanist of the kind that is born and not made. He plays all his accompaniments from memory, which, in itself, is a remarkable feat, and there was not a lagging or a premature note in the whole program. As a pianist, soloist and composer he is no less wonderful, being a fine example of the younger school of American-born composers who have established themselves in the favor of a large clientele in Berlin.—Dallas Morning News.

Frank LaForge, far and away the most finished accompanist of

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	December, 1907		
	Sun. 1 Peoria, Ill.	Eve. Coliseum	
	Mon. 2 Burlington, Ia.	Nat. Grand Opera House	
	Mon. 2 Galesburg, Ill.	Eve. Auditorium	
	Tue. 3 Kewanee, Ill.	N. & L. Kewanee Armory	
Wed. 4 Aurora, Ill.	Nat. Grand Opera House		
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these later years, distinguished himself in as large degree as heretofore. Anything more perfect of its kind in delicate pianissimo work can scarce be imagined; and his broader effects never degenerate into the vulgarity and impertinence of general type.—Los Angeles Examiner.

More than ordinary commendation must be given the piano accompaniments of Frank LaForge; no artist accompanist who comes to the Coast does more delicious work in this line. He follows the rare plan of playing all accompaniments from memory and seems to read his nuances from the face of the singer, furnishing piano backgrounds that are the perfection of art. He also appeared on the program as the composer of several songs and a piano number, all of which marked his powers of musical creation as on a high level.—Los Angeles Evening News.

Mr. LaForge again denominated himself the prince of accompanists.—Los Angeles Daily Times.

Madame Galski was accompanied faultlessly by Frank LaForge, one of the few pianists of the present school who really accompany. Never once was LaForge out of intimate accord with his instrument.—San Diego Union.

Mr. LaForge, assisting Madame Galski, is a superb accompanist. None better is probably before the public today. His performance is unique in that he plays wholly from memory and listens to and watches the singer, without the distraction of notes and with undisturbed sympathy. His playing last night was never obtrusive, yet was always distinctly heard, and, in its way, was quite as artistic and as satisfying as was the singing of the artist herself. The singer and her accompanist make ideal artistic associates.—Los Angeles Express.

Two Tributes.

(From the Pacific Coast Musical Review.)

The New York MUSICAL COURIER of October 23 contains the following editorial paragraph:

"The Pacific Coast Musical Review, which heretofore has been a monthly, under the editorship and management of Alfred Metzger (Pacific Coast correspondent of THE MUSICAL COURIER), branched out recently into a full-blown weekly, and bids fair to flower long in its present form. The first two issues of the new weekly are at hand and present a goodly array of musical news, criticism and forceful editorial writing, the later from the pen of Mr. Metzger. The paper is handsomely garbed in a light brown cover, bearing the name Musical Review in striking red lettering. The printing and pictures throughout are of high grade. THE MUSICAL COURIER has always encouraged others to enter the profitable field of musical journalism, and there is no reason why almost 100,000,000 inhabitants of this country should not be able to stand another musical weekly beside our own. We announced long ago that a monopoly of the field was getting to be tiresome sport, and we have long sighed for a rival. The Musical Review is a friendly one, and herewith THE MUSICAL COURIER wishes it a run long, happy and profitable. Perhaps the last named adjective would have been sufficient, for to our prosaic mind it seems to embrace the other two."

When it is understood that THE MUSICAL COURIER is the largest and most influential musical journal in the world, with a circle of readers of over 500,000, the Musical Review has a right to feel proud when it is referred to by such a paper as a "rival," even if this is qualified with a "friendly one." It is also evident from this editorial paragraph that THE MUSICAL COURIER considers the

Musical Review as the only musical paper, beside itself, in America.

Wherefore we admit that we feel honored. One thing is absolutely certain—that the New York MUSICAL COURIER in the East and the Musical Review in the West together reach every musical home in America—that is to say, every musical home worth while reaching.

Mexico a Graveyard for Grand Opera Companies.

CITY OF MEXICO, November 20, 1907.

Four grand opera companies were compelled to disband in Mexico during the past four years for lack of patronage. This country may now be looked upon as a graveyard for Grand Opera with a capital G and O. A local paper, waxing sarcastic over the situation, advises singers from Europe and the United States who are looking forward to operatic appearances in Mexico to study bull fighting, as bull fighters are highly appreciated here, and usually depart with plenty of money. Four years ago a French opera company came here and gave only four performances. Then the unfortunate singers had to be financially assisted by their countrymen who reside in this capital. Tetrassini and her company could not hold out when they were here last year. Some of the chorus girls who were with Tetrassini were sent back to their homes in the United States with funds raised by private subscription. Poor Barilli was another who tried it with an excellent company and failed. The same fate overtook Francisco Fuentes, whose company was disbanded two months ago. The Zanatelli company that gave grand opera at popular prices at the Orline Theater, met with no better success. Mexico, it is evident, does not want grand opera, no matter how good.

The Spanish violinist Angel C. Morales gave a recital at the Metropolitan Academy on the night of November 6, under the auspices of the members of the Mexican Cabinet. Señor Morales played a program of works from the compositions of Musin, Paganini, Ernst, Spohr, Golttermann, Sarasate and Wieniawski.

Rosa Chalia, the prima donna soprano, and the tenor, Sigaldi are touring in Mexico with a company of their own.
T. G. WESTON.

No less than fourteen operas will be presented at this season's stagione in Milan. "Adriana," "Madam Butterfly" and "Amico Fritz" will be the novelties to the public.

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DRESDEN BUREAU, MUSICAL COURIER,
OCTOBER 22, 1907.

The well known singers Luise Ottermann, Frau Freneckell-Nast and Friedrich Plaschke (the two last mentioned from our Royal Opera) assisted such composers as Karl Pembauer and Otto Urbach by singing their songs at the musik salon of Professor Roth, October 13. Professor Degner, of Weimar, played original compositions, which won for him a succès d'estime. Urbach has lyric talent, while Pembauer composes more in the modern impressionistic style.

The famous Ernst Possart gave one of his recitation evenings at the Gewerbe Haus before a large audience. The author was the celebrated German humorist, Wilhelm Busch, and the occasion the anniversary of the latter's birthday.

The concert of Micio Horszowski told the tale of artistic success with financial failure—a too common story in concert annals. The boy is phenomenally developed on the emotional side, and the technical is also marvelous for one of his years. It seemed almost pitiful to see the large eyes and the large head on the undersized body, and it was amazing to hear such maturity and artistic perception as was manifested in the wonderful delivery of the thirty-two variations of Beethoven. Most of the foregoing applies also to the rest of the program, which contained some interesting novelties, besides selections from Chopin, Schumann, Liszt and Mendelssohn.

This concert was followed by that of Mark Günzburg, a pupil of Carreño and Emil Sauer. The latter was present

during the performance of his sonata in E flat, played for the first time. This work, while perhaps a little uneven in sustained power, contains moments of real grandeur and sentiment.

This must be termed "Pianists' Week," as one concert of this sort followed closely upon the other. The next evening offered the choice between Sauer at the Symphony concert or that of a reputed technical giant, Vladimir Drosdoff (from St. Petersburg) in the Vereinhaus. Sauer forsook his usual virtuoso style and displayed his finer poetic fantasy in the A minor concerto of Schumann. Sauer was recalled several times with overwhelming applause. Schuch directed the fifth symphony of Beethoven, a performance that can be equaled only by the celebrated Court Orchestra of Vienna. Drosdoff proved to be really a technical giant. A product of the St. Petersburg Conservatory, he appears to represent, like Horszowski, the methods of the great Leschetizky.

The Philharmonic Concert, under the able direction of Plötnner (Ries Concert Bureau), presented Lamond as soloist, who played the Liszt E flat concerto and other selections from Liszt, it being the latter's birthday.

I hear that Eisenberg played magnificently with the Lewinger Quartet. This organization has made great progress since its inception some years ago under its leader, who is a konzertmeister and soloist of first rank.

The Petri Quartet evenings have begun again. I was unfortunate enough to have missed the first evening, but I shall report these performances regularly in future.

E. POTTER-FRISSELL.

Florence Mulford in Two Newark Concerts.

Florence Mulford, the contralto, sang at two concerts in Newark, N. J., a fortnight ago—with the Lotus Club of that city on November 8, and the day before at the concert of the Teachers' Guild. A criticism from the Newark News is appended:

The concert also was the occasion of Florence Mulford's first appearance on the local stage since her return from Germany, and the talented contralto was welcomed with a cordiality that must have been cheering to her. Her naturally fine voice has developed in range and volume, her vocal style has broadened and she now sings with a finesse in employing technical means to artistic ends that delight the most captious among her hearers. She has acquired a polish in vocalization that, combined with her firmly controlled temperamental energy and ability in dramatic coloring, when occasion requires, gives distinction to her work.

The 200th performance of "Mignon" recently took place at the Dresden Opera. The first performance was given November 28, 1873.

This year's season at Muelhausen, Alsace, was initiated by Wagner's "Siegfried," under the direction of Kapellmeister Otto Hess.

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More London Opinions About Kitty Cheatham.

When Kitty Cheatham returned from abroad some weeks ago, she brought back with her many criticisms testifying to her success in London during the summer. More opinions about this talented artist follow:

As the recital proceeds the impression deepens that Miss Cheatham's line of art is peculiarly her own, with a charm all its own. Children would surely idolize her, for she seems to have made nurseryland a special study, and sings and talks quite delightfully of birds and dolls, flowers and fishes, fairies and "bogey men." All of her pieces in this section of her program yesterday were more or less trifles, but they were set off with great artistic finesse. A deeper note—a note of pathos and emotional intensity—was struck in the old negro sayings and doings with which Miss Cheatham entranced her audience later in the afternoon, and which unquestionably showed her art at its best.—London Daily Telegraph.

Her voice is bright and caressing. She sings and speaks with great sympathy, and it is evident that she thoroughly and enthusiastically realizes what she sings or talks about.

Then she is completely mistress of her resources. She sings simple, heartfelt melodies with finer and more telling effect than artistic songs. She rarely indulges in an obviously suggesting gesture, and her expression in song is likewise distinguished by taste and finesse.—London Tribune.

The most striking part of the program was a group of negro folk tales and songs. These had both an historic and artistic interest, as Miss Cheatham, in a few remarks on negro folk music, informed us that she had picked up these quaint melodies from the negroes of the Southern plantations, and that they were the genuine expression of negro sentiment. With no other accompaniment than the rhythmic clapping of her hands, Miss Cheatham very cleverly gave illustrations of two old negro religious chants, a song, the sentiment of which is most applicable at present.—London Standard.

A gala performance of "Tosca" was given during the recent visit of the Italian King at the Teatro Vittore Emanuele, in Messina. Signora Uffreduzzi, who had not sung since her marriage, appeared in the title role, tenor Frosini and the baritone Rapiardi creating the leading male parts of the opera.

Rinaldo Marengo, the composer of the popular ballets "Excelsior," "Sieba," "Mieca," "Sport," etc., is reported to have lost his mind, and was recently taken to a private hospital. Marengo, on whom fortune never had smiled long, earned his living during the last years with difficulty at Lugano as a violin teacher. The wife of the unfortunate musician is in a most precarious condition.

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INTERNATIONAL NOTES.

The premiere of Max Filke's "Requiem" recently took place in the Cathedral at Augsburg, Bavaria.

The well known composer Robert Heger has received a call as kapellmeister for the Strassburg Opera. Heger is a pupil of Schillings.

The new Verdi Theater in Alexandria, Egypt, opened its season successfully with the opera "Sarrona," by the American composer Legrand Howland.

Lorenzo Perosi's lately finished oratorio "Anima" will be produced for the first time in November, in Rome, at the convent of the Brothers of Mercy.

Kapellmeister Otto Kerkles, of Königsberg, has accepted the position as teacher for piano and harmony at the school of the Music Association of Linz.

Organist Karl Straube, of the Thomas Church, Leipzig, has become one of the teachers for organ playing at the Royal Conservatory of Music in that city.

"Ninon," a one act melodrama, by Roderick von Mojsisowics (poem by May Lucey), has been accepted for production by several Austrian opera houses.

Max Reger's latest composition, a violin concerto, op. 101, will be heard for the first time this winter at a concert of the Vienna Concert Association.

Bad Nauheim, Marburg and Giessen, three cities very near to each other, have planned to establish a first class orchestra, the concerts to alternate between these cities.

Dr. Hans Winkelmänn—a son of the celebrated Bayreuth singer Hermann Winkelmänn who retired into private life last year after twenty-five years of activity at the Vienna Opera—recently made his debut as Lohengrin at

the Graz Opera. His imposing appearance and excellently trained heroic tenor voice stamp him as the true son of his father, and he promises to become in all respects the worthy heir of his celebrated sire.

"Il Trovatore" was the opening performance of this year's winter season at Cento, Italy.

The new operetta "Il Paradiso di Maometto," recently introduced at the Fossati, Milan, by the Marena company, made a very favorable impression.

The Hoch Conservatory of Music at Frankfurt enrolled during the last season 478 pupils in the various branches and one dramatic performance took place.

The City Council of Palermo granted at its late meeting a subvention of 50,000 lire (\$10,000) and the gratuitous illumination of the theater for the spring opera stagione.

One of the last Kirchaus soirées of this season at Aix-les-Bains was devoted entirely to popular French songs, and was conducted by Julien Tiersot with great success.

The Strassburg Conservatory of Music was frequented during the school year 1906-'07 by 419 pupils, who were taught by twenty-seven teachers. Ten lectures and five pupil concerts were given.

A concert Verein has been founded at Rathenow, a small town in the province of Brandenburg, near Berlin. The association plans a number of high class concerts for the coming winter, and noted artists have been engaged to assist.

A memorial celebration for Joseph Joachim and Richard Muehlfeld, under the direction of Prof. Wilhelm Berger, was recently held at Meiningen. The program consisted of compositions by Bach, Brahms, Joachim and Beethoven.

Recent noteworthy operatic events in Italy were: "Otello," at Cagli; "Rigoletto," at Castelfranco; "Lohengrin," at Cesena; "L'Amica," at Este; "Madam Butterfly," at Lucca; "Germania" and "Lorelei," at Parma; "Carmen" and "Otello," at Perugia; "Rigoletto," at Portogruaro; "Mefistofele," at Varese, and "Trovatore," at Vercelli.

The management of the Munich Opera promises for this season a program of unusual attractiveness. The first important event during the month of October was Verdi's "Aida," with entirely new decorations, costumes and scenery. This will be followed by a complete reproduction of Berlioz's "Trojans." The following operatic novelties have been accepted for performance: "Don Quixote," by Beer-Walbrusen; "Morina Diana," by Reznicek; "Pelleas and Melisande," by Debussy; "Moloch," by Schillings, and Eugen d'Albert's "Tiefland." A number of other works will be given, among which are: "The Barber of Seville," "The Taming of the Shrew," "Templar and Jewess," "Orpheus," "Il Seraglio," Liszt's "St. Elizabeth" and "Un

Ballo in Maschera." It is a foregone conclusion that after the meagerness of the last few seasons a new era of brilliancy will be inaugurated under the able baton of Felix Mottl.

Madame Von Niessen-Stone's Program.

Matja von Niessen-Stone, the contralto, will give the first in a series of song recitals at Mendelssohn Hall, Wednesday afternoon, December 4. Her program will include the following interesting numbers: "Where'er You Walk," Handel; "Le Sort Severe," Handel; "Dans le Printemps," Garat; "Star Vinino," Salvator Rosa; "La Calandrina," Tomel; "Willst Du Dein Herz Mir Schenken," Bach; "Bind Auf Dein Haar," Haydn; "Wonne Der Wehmut," Beethoven; "Neue Liebe, Neues Leben," Beethoven; "Der Silfe des Friedens," Mozart; "Warnung," Mozart; "Die Lotosblume," Loewe; "Kleiner Haushalt," Loewe; "Vor Meiner Wiege," Schubert; "Die Sterne," Schubert; "Der Jungling an der Quelle," Schubert; "Wohin," Schubert; "Waldeggespräch," Schumann; "Wer Machte Dich So Krank," Schumann; "Der Abendstern," Schumann; "Der Schmetterling," Schumann.

Anna Lockwood will be the piano accompanist. The dates of the other recitals are, January 29 and March 11.

Adele Margulies Trio Concert.

The Adele Margulies Trio at its concert in Mendelssohn Hall last Tuesday evening gave the initial public performance of Schütt's "Episoden," op. 82, a work of exceptional breadth and power. The first, third and fourth movements of the new suite of tone pictures were particularly expressive. The balance of the program consisted of Schubert's trio, op. 99, B flat major, and Sinding's quintet, op. 5, E minor, for piano, two violins, viola and violoncello. The assisting artists were Lorenz Smith, violin, and Sam Franko, viola. As usual, the performance of Miss Margulies and her associates left nothing to be desired.

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SAN FRANCISCO, November 12, 1907.

Never in the history of music in San Francisco have I witnessed the opening of a musical season under more auspicious circumstances than was the case this year, beginning with October 5. The University of California started the ball rolling as early as the end of August with a series of six symphony concerts that took place on the alternating Thursday afternoons at the Greek Theater, Berkeley. While the attendance was not as large as during the first season there were no deficits owing to the splendid drawing power of Madame Galski, who appeared with the symphony orchestra, and to the unexpected influx of the populace to the Sousa concert given under the direction of the music committee of the University of California (Dr. E. A. Taylor, chairman).

During the six concerts of the sixth series of symphony concerts given at the Greek Theatre from August 29 to October 31, the following compositions were presented: August 29—Overture: "Alceste" (Gluck); Second Symphony (Haydn); Serenade for Strings (Tchaikovsky); Hungarian Dances (Brahms); September 12—Overture: "Sakuntala" (Goldmark); Fourth Symphony (Beethoven); Suite "Peer Gynt" (Grieg)—"In Memoriam"; Ballet Music and Wedding March from the opera "Feramorz" (Rubinstein). September 26—Overture, "Mignon" (Thomas); Fifth Symphony (Tchaikovsky); Fragments from the opera "Castor and Pollux" (Rameau); Symphonic Poem "Les Preludes" (Liszt). October 10—Overture, "Manfred" (Schumann); Contrasts: The Gavotte, A. D. 1700-1900 (Elgar); the "Scotch" Symphony (Mendelssohn); "Lyric" Suite (Grieg). October 17—Johanna Galski with the University Orchestra—Overture: "Eury-anthe" (Weber); Recitative and Aria, "Abscheulicher!

wo eilst du hin?" from "Fidelio" (Beethoven); Entr'act Music from "Rosamunde" (Schubert); (a) "Greichen Am Spinnrade" (Schubert), (b) "Träume" (Wagner); "Liebestod:" "Tristan and Isolde" (Wagner) "Huldigungsmarsch" (Wagner). October 31—Psalm XIII, "Lord how long wilt thou forget me?" (Liszt) rendered by the University Orchestra, the University Chorus of 250 voices and Frank Onslow, tenor soloist; Tone Poem, "Heldenleben" (Richard Strauss).

A careful glance at this splendid array of works will immediately impress the reader with the importance of these symphony concerts. Without the University of California and Dr. J. Fred Wolle San Francisco would have been without symphony concerts during the last three years. We would have had no opportunity to listen to the works of the old and modern masters, and were it not for these concerts we would up to this day have never heard the greater works of Richard Strauss. Surely, considering these circumstances no one can conscientiously deny the artistic blessings derived from these concerts, and Dr. J. Fred Wolle is entitled to the honor and the credit of having successfully accomplished a task in this vicinity, which no one else could have done with equal success.

Madame Galski made her first appearance in the great West in Oakland at Ye Liberty Theater on Monday evening, October 14. The house was crowded to the doors and the audience was exceedingly enthusiastic. Tuesday evening, October 15, Madame Galski appeared in the Dreamland Rink, San Francisco. Wednesday evening, October 16, Madame Galski sang for the Saturday Club in Sacramento before a packed house. On Thursday afternoon, October 17, the diva sang with the University Orchestra at the Greek Theater, over five thousand people being present; on Friday evening, October 18, Madame Galski sang again in San Francisco at Dreamland Rink, before over two thousand people; on Saturday evening, October 19, the great cantatrice sang in Stockton to a crowded house; on Sunday afternoon, October 20, the prima donna soprano appeared again at her farewell concert in Dreamland Rink, San Francisco, in the presence of over three thousand people. Immediately after the concert Madame Galski left for Los Angeles, where she opened her Southern California tour on Tuesday evening, October 22. Surely this is a record which none of the famous artists of the day can surpass.

One event of extreme artistic interest was the Bohemian Club Concert given at the Van Ness Theater on Friday afternoon, October 11. During the last three years the Bohemian Club has inaugurated the custom of giving the annual jinks music in concert form. The music for the last Midsummer Jinks, which took place at the Bohemian Grove on the Russian River, was composed by Edward F. Schneider, one of San Francisco's leading musicians. Mr. Schneider's subject was "The Triumph of Bohemia," a book written by George Sterling especially for this occasion. The characters represented in this fantastical symbolic story consisted of the East Wind Spirit, the West Wind Spirit, the South Wind Spirit, the North Wind Spirit, the Tree Spirits, the Spirits of the Saplings, the Time Spirit and the Fire Spirit. It may easily be gathered from the predominance of these spirits that it was "Jinks" drama, and Mr. Schneider had the difficult task to set all this to music. Considering the magnitude of his task, Mr. Schneider did wonderfully well. His orchestral arrangement must be regarded as decidedly a masterpiece. At times Mr. Schneider succeeded in sustaining phrases of fine melodic beauty, and the thunderous applause that followed the final climax was a just reward for excellent artistic services. The story revolves around a conflict for supremacy among the various spirits and the elements, and the spirits emanate victoriously from a vigorously disputed territory. Especially skillful was the "Dance of the Sap-

lings," of which the audience demanded an encore. Surely the Bohemian Club and San Francisco have every reason to feel proud of Mr. Schneider.

Tuesday evening, October 29, Enid Brandt gave a concert at Christian Science Hall which was attended by a very large audience. The program on this occasion was: Concerto in E flat ("Emperor"), Beethoven, accompanied on the second piano by Mrs. Noah Brandt; (a) impromptu in G (Schubert); (b) etude, op. 25, No. 1; (c) etude, op. 25, No. 2 (Chopin); (d) idylle, "Chasing the Butterfly" (Enid Brandt); (e) "Liebestraum" (Liszt); rhapsodie No. 12 (Liszt). It is of interest to add that Enid Brandt's sole instructor was Mrs. Noah Brandt, her mother, who accompanied her in the Beethoven concerto.

After an interval of six years Hugo Mansfeldt broke his musical silence in San Francisco at last and appeared in a piano recital at Lyric Hall on Wednesday evening, October 30. Notwithstanding the intermission between Mr. Mansfeldt's last recital in San Francisco in 1901 and his recent event, his artistic faculties have not suffered one iota. He certainly is still in the prime of his artistic activity and his interpretations of the masters' works are still fraught with that strength of artistic precepts that invests an artist's recital with the dignity of an educational problem.

Viola Jurgens, a vocal pupil of Madame Joseph Beringer, gave a recital at Lyric Hall, Thursday evening, October 31. The young vocalist gave evidence of possessing splendid vocal material enhanced by natural adaptation and fine artistic temperament. Miss Jurgens was assisted by Francis Westington, pianist, pupil of Prof. Joseph Beringer, and a disciple of much technical facility and musical intelligence.

ALFRED METZGER.

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- | | |
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- | | |
|-----------------------|-----------------|
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Bispham's New York Press Notices.

The following paragraphs from the New York daily papers refer to David Bispham's song recital at Carnegie Hall, October 13:

If the song recital which David Bispham gave in Carnegie Hall yesterday afternoon added nothing to the artistic stature of the singer, it at least demonstrated amiably and emphatically the hold he has gained on the admiration and affection of a large element among the music lovers of the metropolis. There is no deterioration in the quality or quantity or range of his really noble voice.—Tribune.

David Bispham gathered a remarkable audience yesterday afternoon to hear a song recital that he gave in Carnegie Hall—an audience among which musicians and dramatic people were largely represented, as well as the music-loving public. There was much enthusiasm for the singer, in which the personal note was not lacking.—Times.

It will be pleasant to Mr. Bispham's friends who were not at the concert to know that he was in better voice than he has been at any other time in recent seasons and that his singing was characterized by its usual intelligence and taste.—Sun.

Acute dramatic sense Bispham always had, and whereas he has apparently scorned the operatic stage of late years, he still brings the same dramatic sense to such of his songs as he can make susceptible to it, with the result that his recitals are not the brainless tone-debauches that they would be in the hands of half the singers that yield to the irresistible temptation of indulging in them.—Telegraph.

David Bispham, "the baritone" of all others to this town yet, has forgotten more things than most singers know, but he has not forgotten how to sing. His admirers let him understand that at Carnegie Hall yesterday afternoon. Two good things come out of Pennsylvania, the Bach festivals and Bispham. Every singer in town was at this matinee, for good reasons best known to himself.—Evening Sun.

Of Mr. Bispham's voice there is nothing that can be told to a public who has heard him in every form of vocal music from grand opera to oratorio and recital. There is, therefore, nothing to say except that his voice was fresher and more flexible than it has been in a number of years, and through this rejuvenation his interpretations received additional charm.—Evening Mail.

What drew the crowded audience to Carnegie Hall yesterday afternoon to hear a song recital by the baritone, David Bispham? Not the novelty, because Mr. Bispham has been doing this sort of thing for a number of years. Not to hear a wonderful voice, for there are many singers in New York with much greater voices than the organ of this baritone. The only explanation is surely in the singer's remarkable dramatic quality and the sheer force of his personality.—Evening Telegram.

David Bispham was justified of his faith at Carnegie Hall yesterday afternoon by a great audience that listened to his recital of songs with unmistakable pleasure. His art was never better; his

voice was mellow, well under control and full of sympathetic quality.—Evening World.

Mr. Bispham's tour throughout the country promises to be the most successful that he has ever had under Loudon Charlton's direction, and his time will be well filled up to the very close of the season.

Brounoff to Write Jewish National Opera.

Boris Tomashevsky, the actor-manager of the People's Theater, it is announced, will go into partnership with Miner, establishing a series of Jewish theaters throughout the world, the opening event to be the opera in the Jewish language based on Dimoff's tragedy, "Hear, O Israel," which has to do with the many massacres in Russia. For this opera Platon Brounoff has been engaged to compose original Jewish music in the grand style, the best available artists to interpret the roles. It is proposed to open in London, proceeding to Paris, Berlin, and other European capitals, then to New York, Brounoff conducting. No one is better qualified for this important undertaking than Brounoff, to whom Jewish music, traditional and classic, is an open book.

Alice Merritt Cochran in New Haven.

Alice Merritt Cochran, the soprano, gave a song recital at the Foy Auditorium, in New Haven, Conn., Thursday evening, November 7, under the auspices of the Elm City Branch of the Tribune Sunshine Society. Madame Cochran sang songs in German, French and English and an aria from "The Creation." Extracts from press criticisms are appended.

Mrs. Cochran has appeared before and is a favorite with New Haven audiences, which in a way accounts for the large audience. She was one of the soloists at the production of "St. Christopher" by the New Haven Oratorio Society, and at the time every one was loud in praises of her singing. While her voice is strong and thoroughly capable of filling a much larger hall than the auditorium, it is very sweet and pleasing.—New Haven Saturday Chronicle.

The soloist, Mrs. Alice Merritt-Cochran, gave a varied program, and it was indeed a pleasure to listen to the smooth, flexible voice of this popular singer.—New Haven Morning Journal and Courier.

Emma Howe-Fabri's Pupils in Italy.

Blanche Hamilton Fox, the young Roslindale (Mass.) girl, so well remembered for her attractive mezzo soprano voice, in her debut before a Boston audience in the operatic program given by her teacher, Emma Howe-Fabri, is fast reaping vocal honors in Italy. Miss Fox has just signed a contract to sing again in Mantua, Venice, and other cities of Italy, and will be the chief mezzo soprano of the company, appearing in "Aida," "Il Trovatore," and other operas, in all of which she has made a brilliant record. Miss Fox will soon be heard in a cantata and in a new oratorio by Perosi, the Vatican choirmaster.

Madame Fabri has other pupils doing fine work in Italian fields, among whom are Elvira Leveroni, Sherlie Wheeler and Ella Kermes, each of the girl's voices having been entirely trained by this American teacher.

Leading Roman journals announce as probable the cession of the Teatro Valle on the part of its proprietor, Baruchini, to Signor Vincenzo Morichini, the present leader of the Teatro Constanzi.

Augusta Glose Leeds in Kansas City, Mo.

Augusta Glose-Leeds is for the present a resident of Kansas City, Mo., the young and happy bride of Charles Starr Leeds, a business man of that section. Mr. and Mrs. Leeds are stopping at "The Elsmere," corner of Linwood Boulevard and Troost avenue, one of the most charming and delightful points in the city.

The genius and success of Augusta Glose, daughter of Adolf Glose, the world known concert pianist, in a special and original field of impersonation with musical accompaniment are well known to the public. It is not generally known, however, how large a proportion of her father's piano genius the girl has also inherited or how wisely he had already directed the study of that instrument. Mrs. Leeds is devoting herself to serious piano study, and shows in her work the gifts of touch, intuition and enthusiasm for overcoming difficulties which are born, not made. Her husband is proud and pleased at his wife's performance and at her interest in study of it.

Mrs. Leeds is fast making a circle of friends, where her youth, beauty, happy disposition and bright, intelligent conversation make her an ornament. She travels somewhat with her husband, while drives, walks, visits and practice fill the hours. The young artist's ideas on music study, performance, the public, etc., are interesting and do credit to more than ordinary good common sense. Her father and mother are now in New York City.

William Augustus Benjamin at Jamestown.

William Augustus Benjamin, the New York tenor, gave a series of song recitals last week at the Jamestown Exposition to the delight of many music lovers. Mr. Benjamin's voice has the true tenor quality, and his singing is remarkable for intelligence and good enunciation. His programs embraced a wide variety of styles, including songs and arias, by Verdi, Wagner, Finden, Shelley, De Koven, Nevin, North, Milenberg, D'Hardelot, Giordani, Robyn, and groups of old English, old Irish and old Scotch ballads.

E. Cutter, Jr., Conducts Amphion Club.

The Amphion Club, of Melrose, Mass., of which E. Cutter, Jr., is the conductor, gave a highly successful concert last week. Under Mr. Cutter's leadership this club has made fine progress during the past years. The men sing with professional finish, and the programs also indicate that the conductor is a man of taste.

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NEW YORK, November 25, 1907.

Mrs. J. Christopher Marks, president of the International Art Society, must have been gratified with the attendance, November 18, a notably bad night; both members and the audience which gathers to hear good music well performed were there in large numbers. Mrs. H. A. Brinkerhoff, soprano; Laura Belle Hageman, alto; Gladys F. Murray, reader, and a Trio for violin, cello and piano, composed of Ernst Sommergren, George Lugin and Edward Huelle, provided the music, the Trio especially receiving much applause. Mr. Marks played the accompaniments. A social hour followed.

Gertrude Hinz, contralto, who has a fine voice, deep and true, gave a recital at the College of Music Hall, November 19, singing songs by various standard ancient and modern composers. Willis H. Alling was at the piano.

Amy Grant gave a recital at her studio in the Sunday afternoon series. Her talent, the music written by standard composers to accompany the recitations, and the attractive atmosphere make these afternoons very enjoyable. Her versatility was shown in various poems, including Austin Dobson's "Madrigal" and Longfellow's "King Robert of Sicily," music by Rosseter G. Cole.

E. A. Jahn, solo bass at Dr. Parkhurst's church, gave a recital of arias, ballads and songs, accompanied by Carl O. Deis, November 21, at the Bushnell Art Studio, 33 West Sixty-seventh street. A noticeable compliment was paid him as man and singer; he was the only singer at this church to be re-engaged.

Joseph Deniau, organist, of French birth and education, has arrived in New York.

"How Beautiful Voices Are Made" is the title of a booklet by Frank J. Benedict, being plain answers to typical questions about voice culture and the art of singing. It takes the form of a series of questions, and the reply thereto by Mr. Benedict. Untrained voices, the "natural voice," the study period required, methods of tone production, interpretation, breath control, resonance, "placing," indistinct enunciation, his method, musicianship in the singer, faults in vocal emission, "fakes," etc., are all treated from the Benedict standpoint, which is one of experience and practical knowledge.

Leo Tecktonius was honored by a company of good size at his second Sunday evening musicale. He played solo numbers by Schumann and Grieg, and, with William G. King, the sonata in C minor by Grieg. Their playing of this work created the utmost interest. Florence Hinkle, soprano; Cecil James, tenor; Wilhelm Lamping, cellist, and Serphano Baggato, a young Italian tenor, were the other artists who provided an evening of beautiful music.

Grace D. Corwin, soprano, is to be the assisting artist at a concert given by the Kathryn Gunn Trio at Ozone Park, L. I., December 4. She will sing the "Page's Song" from "Huguenots," "Thy Beaming Eyes," MacDowell, and "A Kiss in the Dark," Schaefer. Alberta Parsons Price is the pianist of the Trio, and will play solos as well.

Mildred Langworthy, soloist at Second Church of Christ, Scientist, Sixty-eighth street and Central Park West, will sing Costa's "I Will Extol Thee" at the Thanksgiving service tomorrow, Thursday.

Rudolf Jacobs gave a pupils' violin recital at the Knapp Mansion, Brooklyn, November 21. William G. Jones and Master Aronson played especially well; the latter is but eleven years of age. With Carolyn B. Taylor, pianist, and W. P. De Nike, cellist, Mr. Jacobs played the Rubinstein Trio in B-flat, two movements from this number going very well. The following professionals also assisted: Etta H. Martin, soprano; Edwin Johnson, tenor, and Anna M. Johnson, accompanist. The pupils who played were: Beatrice Brundage, Reba Swain, Rose Levin, Eleanor Butler, William G. Jones, Milton J. Aronson, Clarence Larsen, William Frye, Sidney Cohen, Louis Weinzimmer and Max Gitlin.

Berta Wellborn Sansome has discovered "a short cut through the art field," as she expresses it, and will soon issue a booklet, "The Essential Conditions of the Singing

and Speaking Voice." A three-page folder, printed by her, tells some vital truths and suggests the lines of the booklet.

Charlotte Mawson, of Philadelphia, teacher of singing, is at the Long Acre Studios, 754 Seventh avenue, Fridays from 2 to 6 o'clock. The Misses Halchen Mohr and Anna Tolochko are both pupils of Miss Mawson, who have won flattering press notices.

Zilpha Barnes Wood, of 549 West One Hundred and Fifty-ninth street, has issued cards for the fourth Wednesday evening of every month, beginning November 27.

Mauder's "Song of Thanksgiving" was sung at the Church of the Heavenly Rest, J. Christopher Marks, organist; also at the West End Collegiate Church, H. H. Dunklee, organist, last Sunday evening.

S. Archer Gibson gave the second of two invitation organ recitals on the new organ in Randall Memorial Chapel, Sailors' Snug Harbor, S. I., November 26.

W. H. Maasdyck, a graduate of the Royal Conservatory of Brussels, under Thomson, will give a violin recital at Hotel Astor, Monday, December 2, at 3:30 p. m., assisted by R. M. Jeffray.

Rosa Linde in Portland, Me.

Rosa Linde, the contralto, opened the winter season of concerts in Portland, Me., and the success of her appearance is fully disclosed in the following paragraphs from a review in the Portland Press:

The music season was opened most auspiciously in Kottschmar Hall last evening by the recital given by Rosa Linde, contralto, and Nina Fletcher, violinist, with Ernest Harrison, of Boston, and Howard W. Clark, of this city, as accompanists. One of Portland's representative audiences was present, showing that the quality of the program to be presented was appreciated in advance and that there was a very evident desire to hear the two artists whose fame had preceded them.

For her first numbers Madame Linde could have made no better choice. Her rich voice was admirably suited to Fontenaille's "Ostination," and this was followed by the dear old Scotch air, "My Love Is Like a Red, Red Rose," and "My Love Is a Lassie Yet," always such favorites with music lovers. In Secchi's "Lungi Dal Caro Bene," however, she gave evidence of marked dramatic interpretation and admirable breadth of tone which won instant appreciation. Then came the beautiful "Ave Maria" by Cherubini, sung with perfect sincerity and rare artistry.

The wide range of her mellow contralto voice with its sympathetic touch of appeal was perhaps best displayed in "A Lesbia," written for her by Pizzi. It has a fascinating bolero movement and the Spanish love song with its passion and fire made such a deep impression that she was obliged to repeat it.

In her final songs, after four dainty lieder, she gave with much splendor of effect the aria "Tu Che la Vanita Concoeste," from the opera "Don Carlos," by Verdi. This offered ample display of her fine technic and keen musical understanding and was a fitting climax to the interesting recital.

Volpe Symphony Concert.

The Volpe Symphony Orchestra gave the first of three subscription concerts for this season at Carnegie Hall, Thursday night of last week. Jean Gerardy was the soloist. Considering the youthfulness of many of the performers in this orchestra, the playing is excellent, thus indicating in several ways that the rehearsals under the conductor, Arnold Volpe, have been thorough.

Mr. Volpe's leading is always effective and graceful.



ARNOLD VOLPE.

The large audience testified its approval by hearty applause after each movement of the Mozart Symphony in E flat major; the "Leonora" overture No. 3, Beethoven; two parts from the "Peer Gynt" suite, played in memory of the late Edvard Grieg; the overture to Tchaikowsky's "Romeo and Juliet," and the Lalo concerto for cello. Gerardy, by the way, was the one who first introduced this concerto to the New York musical public in 1898. His performance of it was perfection. As an encore, Gerardy played Schumann's "Abendlied," accompanied at the piano by Mr. Volpe.



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It is reported that Hammerstein has engaged
Tetrazzini for next season.

VERA.—What we wrote was "the art of piano
pedaling," and not "the art of piano peddling."

TOMORROW (November 28) will be Thanksgiving
Day. Let us be thankful that there are not three
operas in New York.

REFERRING to a matter treated editorially else-
where in this issue, we wish to say that in a certain
sense Dough is absolutely the fundamental basis of
all music.

HENRY MILLER's play, "The Great Divide," is not
a dramatization of the Damrosch brothers and has
nothing whatsoever to do with the orchestral situa-
tion in New York.

A LEADING French physician—not a German scien-
tist this time—says that yawning is healthful. We
take back everything we ever said against the
Brahms symphonies.

"THE question whether pianists should memorize
all the music they play in public," says Henry T.
Finck in the Evening Post, "is receiving more and
more attention." Also the question whether pianists
should not entirely forget some of the music they
play in public, like the Paderewski Sonata and the
two queer French pieces done by Buhlig at his Satur-
day recital.

CARRENO opened her season in Chicago last Sun-
day at Orchestra Hall. The receipts were over
\$2,000, which meant an appreciative audience and
no "dead heads." The presence of that amount of
money in a concert room always presupposes the ab-
sence of the free fraternity. The hearers seemed to
like what they got for their money, as they forced
Carreno to add five encores to her regular program.

At the present moment we have in this country
in opera the greatest Italian singers, the greatest
French singers, the greatest German singers, the
greatest Polish singer, the greatest Russian singer,
the greatest Spanish singer (Constantino), and the
greatest American singers—who also came from
Europe. There may be other great opera singers
in Europe, but if they do not figure through the
columns of THE MUSICAL COURIER the world does
not know of them.

A FRANKFORT (Germany) newspaper speaks of
"the well known American composer, Max Dowell."
The journal in question might be interested to know
that other famous personages bearing the same given
name are Max Kenzie, the English composer; Max
Kinley, the late American president; Max Mahon,
a French marshal; Max Monnies, American sculp-
tor; Max Caulay, English author, statesman and
essayist, and Max Cready, actor. Then, too, Shake-
speare's "Max Beth" should not be forgotten.

MME. EAMES became indisposed shortly before
the New York Symphony concert at which she was
to sing last week, and at about the same time the
box office sheet showed that only \$172 above the
regular subscription had been taken in at Carnegie
Hall. Of course we believe that these two circum-
stances had no connection whatever, although it is
generally understood that Mme. Eames was not to
receive a stipulated fee for singing, but had arranged
to appear on what is known as a percentage basis;
that is, she was to be paid a certain share of the
money attracted to the box office through her ap-
pearance at the concert. The meager receipts were
surprising to the initiated, for the recent hard times
have not affected the general concert business to any
appreciable extent.

MADAME PAPPENHEIM AND "THE SECRET COMMITTEE."

The Evelyn, 101 West Seventy-eighth street,
New York, November 20, 1907.

To The Musical Courier:

I am in receipt of a circular, signed "The Secret Com-
mittee," which urges the formation of the Universal
League of Vocal Teachers. In this circular my name is
mentioned, to take the presidency of this association in
connection with Madame Cappiani. I desire to protest
here most emphatically against the misuse of my name.
I do not know the writer of the circular, nor have I ever
been consulted by any one about the said "Universal
League of Vocal Teachers," and, therefore, take the liberty
to request you to do me justice through the columns of
your paper to announce the contents of this letter.

In connection with this I beg to request you further to
state that I am not a member of the National Association
of Teachers of Singing. I make this public denial solely
for the reason, because I have been informed that my
name is on the list of members of said association.

It is not often that I trouble you with letters, as I detest
notoriety of this kind, but through force of circumstances
in order to avoid further misunderstandings I have been
compelled to make this public declaration.

Hoping that you will grant me the favor, I remain,

Yours very truly

[Signed] EUGENIE PAPPENHEIM.

That there are vocal teachers in New York, or
anywhere else, so cowardly that they dare not sign
their names to a circular issued by them is de-
plorable, and it is also instructive. "The Universal
League of Vocal Teachers," whatever that may
mean, is evidently the dream of some teacher—so
called—whose ignorance or incompetence has been
disclosed through the meetings of the National
Association of Teachers of Singing. Either that or
the circular originated in the very small minds of
those disappointed because there were not offices
enough to go round. That the National Associa-
tion of Teachers of Singing has already a camp of
enemies to combat is the greatest tribute to its im-
portance and usefulness.—EDITORS MUSICAL COURIER.

THE New York Sun is stirring up the question
of the "Star Spangled Banner" as a national anthem
or national air. It is an incomprehensible composi-
tion. The musical intervals are commonplace and
unsingable, and when sung in unison, as it is, the
piece becomes to the musical intelligence a distaste-
ful and repugnant song. It can never secure the
sympathy of the musical minded people of this
country, many of whom run away when they find it
is to be sung. We have a great many airs that could
be taken up in place of this absurd and most miser-
able conception called the "Star Spangled Banner";
in fact, the "Star Spangled Banner" is something
dedicated to the flag, and not to the nation at all.
Mr. Keyes' verses are on a level with those of an
average New York music critic, and, as we have said
before, the music is disgustingly commonplace.
There is no trouble at all about finding a national
air if we put the names on a slip of paper of all
the other songs which we call national songs, drop
them into a hat and pick one out of it. Any other
song is surpassingly beautiful compared to the "Star
Spangled Banner" (particularly in its unisono fea-
tures), without any harmony, and fit only to be put
into everlasting obscurity. Anyone who can find
anything in the "Star Spangled Banner" to attract
him for one second of time discloses at once his
utter incapacity to understand what music means.
"Oh, say," as one of the Sun correspondents says,
is a beautiful way to start a national anthem. "Can
you see, in the night?" Good for cats—not for
human beings. The Sun ought to be thanked for
its efforts to put an end to this awful "national"
cacophony. One of the most peculiar experiences in
relation to this "Star Spangled Banner" hymn is
the fact that when it is sung in religious assemblies
it sounds vulgar and when it is sung in popular as-
semblies it sounds religious. If you make a test
of this you will see how utterly inappropriate it is
to any or every case. There ought to be a national
song to the nation, to the people—not to the flag.

If we are to have a song to the flag, let us have a song as beautiful as the flag is—and at present it ought to have forty-six verses, since Oklahoma has been admitted into the Union.

OPERA AT THE METROPOLITAN.

The soprano-voiced critic of a New York daily is very much offended at Chaliapine's appearance as "Mefistofele" in Boito's opera of that name, which was produced here for the first time this season on Monday night at the Metropolitan. The critic says he calls to mind the vulgarity of the conduct which Gorky presented in his pictures of Russian low life. There is no comparison between the two things at all. The representation of Russian low life is the life of the poorest, most sodden, disgustingly ignorant human beings at present on the face of the globe within the pale of Caucasian existence. Chaliapine's interpretation of one of the characters in which "Mefistofele" is placed on the operatic stage, is realism in art; it is masculine and therefore it offends some people. It is beautiful, it is vigorous in all its movements and it is very satisfactory, considering the place, the circumstances and condition under which it appeared namely, on the Brocken among the other inhabitants of the low world. It is no more offensive than Gustav Doré's tableaux; no more offensive than other representations of Dante's "Inferno," or Goethe's "Faust," or Rabelais, or other equally intense poetic figures, transported across the Styx; no more so than Massenet's "Ariane," which has been running at the Paris Grand Opera. Of course, Plançon's representations suited the aforesaid critic better for natural reasons, but it is just that kind of criticism which misrepresents the situation on the operatic stage here. If Chaliapine sings in concert it might ameliorate this condition if he would arrange with some of our fraternity in the daily paper field for programmatic notes and translations of Russian "folksong." When the critics become better acquainted with these artists it always brings about a modification of sentiments.

The Times gave a sane and excellent idea of Chaliapine's appearance.

The Herald writer is a man who knows nothing about opera whatever, and since the change in the Herald this is becoming more apparent every day. That is the affair of that great paper, which will remedy it when the time comes.

The Sun says Chaliapine is a tall man and that the reports which came to this country were exaggerated regarding his ability. The fact is, that no one can exaggerate on Chaliapine. His is one of those unique appearances that challenge the usual criticism and that makes a tremendous effect because of originality of conception, a very broad view of the character and a magnificent stage equipment and youth and brain work, together with musical ability. Chaliapine on Wednesday night was not in the best of voice. The writer knows that because he has heard him sing in Europe. It was even suggested during the afternoon of Wednesday that another opera be substituted because of his vocal condition. Nevertheless, he appeared, in order not to disappoint, and made a sensation. The cast was as follows:

Margarita	Mme. Farrar
Elena	Mme. Rappold
Marta	Mme. Girerd
(Her first appearance.)	
Pantalis	Mme. Jacoby
Mefistofele	M. Chaliapine
(His first appearance.)	
Faust	M. Martin
(His first appearance.)	
Wagner	M. Tecchi
Nereo	M. Tecchi
(His first appearance.)	
Conductor	Rudolfo Ferrari

Notwithstanding her interview with the Berlin paper, Miss Farrar was received with warmth by the audience, recalled a number of times and made to feel at home. As to her vocal ability this season,

it is a matter that should be reserved. She unquestionably has improved.

In Mr. Martin as "Faust," there is also a necessity of suspending judgment until something of a more familiar character is sung by him.

This program shows the presence of four Americans. There are quite a number of Americans among the Metropolitan artists and also at the Manhattan. This paper stated many years ago that, if an opportunity were offered the Americans, they would show their capacity to fill roles for which foreigners only could formerly be engaged. Time will now disclose whether these Americans can perform their assignments with artistic satisfaction.

Boito's "Mefistofele," while it is a repertory opera now, is not indulged in as freely as many others. Managements are somewhat diffident about it—the managers—because it lacks popular support. Of course, when an artist like Chaliapine has made a study of it, there is additional reason for giving it, particularly when we want to hear anything extraordinary or have an extraordinary demonstration, which this was on Wednesday night.

The fulfillment of operatic obligation is well conceived by Mr. Conried in the fitting of operas in accordance with certain definite characteristics represented by the artists he has in his company this year, and, therefore, the "Mefistofele" will no doubt be repeated during the season.

"Aida."

The opera on Thursday night was "Aida," with a cast well known in this city.

Aida	Mme. Gadski
Amneris	Mme. Kirkby-Lunn
Una Sacerdotessa	Miss Lawrence
Radames	Mr. Caruso
Amonasro	Mr. Scotti
Ramfis	Mr. Journet
Il Re	Mr. Mühlmann
Un Messaggiere	Mr. Tecchi

It was a performance of gorgeous display. To go into the details of these operas, that have repeatedly been mentioned and analyzed, would be a serious test of the reader's patience. The new scenery gave fresh and inviting pictures to the attractive production which was presented in an unstinted manner. Signor Ferrari, the conductor, knew his score thoroughly.

"Rigoletto."

Gilda	Mme. Sembrich
Maddalena	Miss Jacoby
Giovanna	Miss Girerd
La Contessa	Miss Lawrence
Un Paggio	Miss Vail
Il Duca	Mr. Bonci
Rigoletto	Mr. Stracciari
Sparafucile	Mr. Journet
Monterone	Mr. Mühlmann
Marullo	Mr. Bégue
Borsa	Mr. Tecchi
Ceprano	Mr. Dufrique
Usciere	Mr. Navarini

The performance of "Rigoletto" on Friday night introduced Bonci at the Metropolitan for the first time. This accomplished artist forced his voice somewhat in the beginning, probably under the conception that he had to fill the large Metropolitan Opera House with more volume, but he soon discovered that his voice had found its place in the house and after that he sang exquisitely. It was an artistic treat of the very highest order. Bonci sang like a coloratura singer. His voice is so flexible, so completely under command, so well placed, so equally developed, so fine in quality, so sure in attack, so rich in volume and so musical in its tone that one may suggest that nothing better can be heard today in tenor singing.

Mme. Sembrich has done Gilda many times, but it is doubtful if she ever sang it better than on Friday night. It was a remarkable demonstration of an artist's capacity in Italian style, in bel canto. It was artistic in every one of its phases and it justified the claim of Sembrich as an opera artist of the very first order. It also showed again that these opera

artists, such as Sembrich, should not sing in concert; that they should always remain in the frame of the opera; that they should not stand upon a cold and barren concert stage and sing for the sake of a few additional dollars, because it militates against them; it isn't their element; it isn't their atmosphere. No one doubts that Mme. Sembrich can sing Schubert or Schumann on the concert stage, but it isn't the place; it isn't dignified. It looks like an effort to rake up every dollar that can possibly be gotten out of America, no matter what the sacrifice. If Mme. Sembrich would keep herself exclusively within the Opera, she would never find her methods dissected otherwise than favorably.

One word about Signor Ferrari, the conductor. If it had not been for his excellent command over the forces and his control over the operatic elements, there would have been considerable difficulty when the Rigoletto was singing. He came dangerously near, two or three times, throwing the whole thing into confusion but for Ferrari.

"Bohème."

At the Saturday matinée "Bohème" was the attraction, with Farrar and Caruso in their familiar roles of Mimi and Rodolfo.

"Meistersinger."

Knote and Gadski in the two chief parts dominated the first Wagner performance of the season on Saturday evening. Both were in splendid voice and made their contributions to the evening's entertainment a thing of real joy.

"Aida" was repeated on Monday evening.

GOD FOR US ALL.

THE MUSICAL COURIER is in receipt of the appended letter:

NEW YORK CITY, November 22, 1907.

To The Musical Courier:

You have doubtless read the criticism of "Aida," at the Metropolitan Opera House last evening, in today's New York World, in which the critic (Reginald de Koven, according to the World) expresses himself to the effect that he believes Verdi the greatest of operatic composers, and at the same time makes some rather disparaging remarks about the "Ring of the Nibelungen" and Wagnerism in general. A few caustic comments in your editorial column would go a great way toward setting this poor man (and others) right.

Sincerely yours,

H. R. SPIER,
2595 Grand avenue.

We would say to Mr. Spier (and others), that THE MUSICAL COURIER does not appreciate this kind of correspondence. The manly way to rebuke a person whose utterance offends you is to tell him so yourself, not to get some one else to do it for you. Mr. De Koven's address is No. 42 East Sixty-sixth street, and the same number of mails reach his vicinity each day that are delivered in every other part of this great city. Spier is not the only one who seeks to hit at the critics over the shoulder of THE MUSICAL COURIER, and this paragraph, therefore, should not be misconstrued by him into too personal a significance. His letter happens to be the very latest of thousands of similar ones received by THE MUSICAL COURIER during the past few years, and hence the present well meant hint to all such correspondents, that this paper is not in the business of pulling chestnuts out of the fire for disgruntled malcontents.

If some of that extensive mail were addressed to the editors and proprietors of the journals in question, the result the letter-writers seem to be aiming at might be achieved. THE MUSICAL COURIER fights its own battles, and recommends the process to Mr. Spier and his colleagues. It is exhilarating.

WILLIAM K. VANDERBILT has been elected president of the new (National) Theater Corporation, in place of the late Chas. T. Barney. It is practically settled that Granville Barker, the young English actor-manager, is to take charge of the dramatic division of the New Theater, and the section devoted to music and opera comique will be allied with the Metropolitan Opera House.

THE MOVABLE DO.

The following communication calls for comment:
Editor Musical Courier:

Judging by the last contribution of the interesting chronicler of THE MUSICAL COURIER on Musical Education, it would seem that the writer had exhausted her stock of argument in favor of the "admirable music work done in the public schools," and now appeals to authorities for help. We glean here and there among the authorities.

The first authority excepted, there is a touching unanimity in recognizing that "up to now" music teaching has not been what it should have been; it is not the fault of the teachers, to be sure; they did the best they could. The authorities take it to heart to explain how it all happened and why it could not be otherwise; which all goes to show that we were not mistaken in protesting against the use of such adjectives as "admirable," "excellent," etc., in connection with musical education in public schools. In fact, the authorities have apologized for the negative results obtained "until now," they have fully recognized the "scarcity 'up to now' of properly prepared teachers," and they have promised to do better in the future. We can not ask for more. Yet, when one of the authorities affirms that "It is not the system or principle that is at fault," we can but repeat again and again, with all the emphasis possible, that it is the system and nothing but the SYSTEM—if one can give that name to this product of the dilettantism of musical pedagogues—that is at fault.

If this system(?) was only tolerable, it would not be necessary to court the moral support and approval of musicians, as there exists no class of people more prompt to encourage juvenile effort in any direction of the field of musical art. But musicians can not endorse that which is manifestly false. There is no European conductor in New York, not one of the artists of our two opera houses, not one second violin of any first class orchestra who would not be amazed, if the fact were brought to their knowledge, at the possibility of a "Movable DO" absurdity being recognized officially in a city like New York!

There is, in truth, but one system of Solfeggio that commends itself to all true musicians throughout the world, a system that receives the unqualified endorsement of the leading conservatories and public schools of Europe, and that is the system based on Absolute Pitch, or "Fixed DO," as it is more generally known.

A proposition to demonstrate the utility and practicability of the "Fixed DO" system, *without expense to the city*, has been met by the Board of Education with the reply that "under the By-Laws" the proposition could not be considered!

In the light of the above, the statement of the Syracuse authority: "I do not think that there exists a class of teachers more anxious to find weakness in their systems or more grateful for suggestion as to betterment in any point, than those interested in the advancement of music in the public schools," would seem to be disproven. "Up to now" we have not been fortunate enough to meet with an advocate of the Movable DO doctrine who cared to discuss the matter from a strictly musical and pedagogical standpoint, either in private or through the press. We are still waiting.

EDOUARD BLITZ.

From the days of Palestrina to the days of Max Reger, no musician known in the past and the present in the musical world or in musical art, ever applied the Movable Do System to any work he'd. It is probable that ninety-nine one hundredths of the musicians of the globe do not even know what the Movable Do is, as it is an excrescence that emanated in England and has never become an established proposition, except in a publicity department, where some money has been made by advancing the interests of the so-called Movable Do.

There are only two successful Movable Dos in the world—the one is the movable dough which is produced in bread by the application of baking powder, and the other movable dough is the cash money which is used for corrupt purposes in politics. In music there is no such thing as a movable do recognized. This paper, THE MUSICAL COURIER, which is the leading musical authority on the globe today, makes this official statement that the Movable Do is not only nonsense and humbug, but acts deleteriously on the education of anyone who wants to study music. It gives that person an entirely incorrect view of what music really is, because music, as Dr. Blitz says, is based on the fixed Do. It must have a standard from which to begin, and that standard is a fixed standard, and that fixed standard has been accepted as beginning on the musical tone called "do." You might as well, however, do it with "re" or "mi" or "fa" or any one, but it must

be fixed. You can't make in one lesson a Do on the C and in the next lesson move that to E and call that a Do; in fact, that is an unmusical proposition and not only unmusical, but an anti-musical proposition.

Now, the system in vogue in the Public Schools here has never resulted in producing one musician. It has been in vogue here about sixty years and not one person has ever come from the Public Schools who knew anything about music. You can't make musicians out of children by teaching them the Movable Do, and if they are musicians, you kill their musical possibilities by teaching them the Movable Do. It is a crime. The people who are doing it ought to be indicted and, after they have been indicted, they should be tried by a jury of musicians who would send them to prison for the balance of their lives. It is an infamy; it is an outrage; it is a waste of public money, and this paper is going to see if it can't stop it with the assistance of a number of musicians who really have the heart to go into this thing. If the Director of Public School Music in the City of New York has any conscience or knowledge himself, he will help in having this nonsensical proposition forever done away with. We shall not stop until we have done something with it, anyway, enough to ridicule it out of existence. Who ever, in music, thinks of the Movable Do? Think of Beethoven in association with such a nonsensical proposition as the Movable Do! Think of the hilarity that would be created in a gathering of German musicians if this proposition of the Movable Do were presented to them. But it is too serious to be considered lightly, otherwise we all would laugh at it. It is a crime to continue in it. It isn't music.

A POLICY OF SELF.

In connection with a matter elsewhere treated editorially by THE MUSICAL COURIER, these remarks in the Pacific Coast Musical Review are particularly apropos:

The greatest musical sensation San Francisco has experienced in years is Adela Verne, the English pianist. This young pianistic phenomenon came here without blaring of trumpets and beating of drums, played for an audience of about one hundred and fifty people, and the next day the musical cult rubbed its eyes and awoke to the fact that a wonderful artist had made her debut in America. The name of Adela Verne was on every one's tongue and her praises were sung in every musical home. This is not the first time San Francisco has discovered a wonderful genius. About seven years ago when the editor of the Musical Review was writing criticisms for Town Talk, Antoinette Trebelli (now Antoinette Dolores) appeared without much heralding at the old Sherman, Clay & Co. Hall. No one had heard of her before. As in the case of Adela Verne the first audience was small. After the first concert the city was agog with excitement, and before leaving, Madame Dolores crowded the Grand Opera House. We have again discovered a wonderful genius in Adela Verne, and I venture to predict that as soon as this young pianist makes her appearance in New York and the critics tell the truth, she will be the musical sensation of years and by far the greatest woman pianist ever appearing before the American public and in the same rank with Rosenthal, Hofmann, Bauer and company. Many readers know that I am not apt to become hysterical when traveling artists are under discussion, and therefore my enthusiasm about Miss Verne is genuine.

Our London letters long ago have called attention to Miss Verne's playing and pointed out its unusual features. She did wisely to begin her American appearances in the Far West, where the critics are honest and the public does not imagine itself blasé. The time will come, and these columns cannot repeat the prediction too often—when artists will make their New York "debut" at the end of a season instead of at the beginning, unless they are in a position to pay for certain daily paper good opinion in the cold, hard bullion of the realm. No names need be mentioned. Let those take home the imputation who know that they are meant.

The outside musical world needs no clues. These things now are understood by the general public,

which looks on unaffrighted, for such traffic is regarded as business, and very good business at that, if it can be made to pay. It is no worse to sell musical comment than to sell editorial opinion, and vice versa. Both proceedings seem to have become a legitimate part of the business conduct of some of our metropolitan daily newspapers.

WHERE IGNORANCE IS BLISS.

More publicity should be given to the contest of the National Federation of Musical Clubs, which offer three prizes, one of \$1,000 for an orchestral composition, one of \$500 for a vocal solo and one of \$500 for a piano solo. The judges are to consist of C. M. Loeffler, David Bispham, Walter Damrosch and a newspaper man. For the orchestral composition Messrs. Loeffler and Damrosch are competent; for the vocal score the same men are competent, and David Bispham, also, on general grounds; but the newspaper man cannot read a score. What object is there to put him into the scheme at all? He doesn't know the piano literature. His own voice is no indication that he knows anything about vocal work, and as to orchestral composition, he is not competent. He is a critic on a daily paper here, who has devoted considerable time to the literature of music, who writes a great many words without saying anything, who is engaged by Schirmer & Co. to edit some of their literature in connection with some of their publications—not the music, but the literature, such as biographies, sketches, etc. He is one of the lecturers in the Loeb Institute; he writes programmatic notes for other institutions. That is all literature, and not music. In reading a score, he couldn't tell what the composition is, because he is not a musician. No one ever claimed that he was. What object is there, therefore, to put such a man on the committee of judges? If the National Federation of Musical Clubs wishes to test this matter, we will help them to do so, by sending an orchestral score to this gentleman, providing he does what they do in France when they have examinations for orchestral work for their conservatory there, which means that he must be locked up in a room, without communication, and then decide. As the judge referred to can't play any kind of a score on the piano—that is to say, he can't reduce it at sight and play the chords on the piano, he would not require a piano and none is permitted during these tests in France; he can't dissect it, and some one should be substituted for him who can do these things. He can't analyze a series of intervals, much less an orchestral composition, in which harmony, counterpoint and instrumentation play roles. It is incomprehensible that such a person should be put on a committee of judges—and what do the other judges think of the comedy?

Second Philharmonic Program.

The second set of Philharmonic concerts will be given on Friday afternoon, November 29, and Saturday evening, November 30. The program: Rubinstein's "Ocean" symphony, Bruch's Scotch fantasy for violin, and Wagner's "Rienzi" overture and prelude and "Glorification" from "Parsifal." Edouard Dethier will be the soloist.

Bayreuth Almost Sold Out.

The American agents for the Bayreuth Festival announce that the tickets for the first six performances (July 22-28), and for the last six (August 14-20), are all sold. Tickets can now be obtained only for the single performances of "Parsifal" and "Lohengrin," to take place between July 31 and August 12.

Late Arrivals.

Bassi, the Manhattan Opera tenor, and Giannina Russ, the soprano of the same company, were expected to arrive in New York as THE MUSICAL COURIER went to press.

Visiting New York.

Franco Fano, editor of Il Mondo Artistico, of Milan, Italy, is on a visit to New York.



LUITPOLD STRASSE, 24.
BERLIN, W., November 9, 1907.

It is surprising what splendid orchestras the large German provincial cities have. On Tuesday, at the Mozart Hall, I heard the Philharmonic Orchestra, of Dortmund, under its founder and leader, J. Hüttner, and I was astonished at the masterly performance of a representative and exacting program. The seventy musicians are nearly all young men ranging from twenty-five to forty years; even the bassoons, which are almost invariably played by venerable bald or gray heads, being in the hands of young men. This question of youth has, of course, much to do with the fire and élan of an orchestra. The program contained Beethoven's "Egmont" overture, Brahms' E minor symphony, Strauss' "Till Eulenspiegel," Sinding's A major concerto for violin and orchestra, and Wagner's "Meistersinger" overture. No better recommendation could be wished for the orchestra than its convincing solution of Richard Strauss' complex musical problem, "Till Eulenspiegel." There were technical finish, fullness of tone, all grades of dynamics, an excellent ensemble, healthy, manly conception, and above all, the men played with enthusiasm and zest.

Hüttner seems to be a disciplinarian of the first rank and has brought this body of artists up to a point of excellence the city of Dortmund may well be proud of. He has not the subtle insight of Weingartner or the poetry of Nikisch, but he is a healthy, vigorous musical nature. The visiting organization put our own new Mozart Orchestra quite in the shade. The soloist was Henri Marteau, who gave a broad and virile rendering of the Sinding A major concerto, this being his eighty-ninth performance of the work in public.

Under Carl Panzner's genial and energetic leadership the Mozart Orchestra, which is not composed of the best of material, is rapidly improving. If it could only be drilled by the Bremen conductor more often! The second big symphony concert, which occurred under his direction on Monday evening, with the assistance of Lula Mys-Gmeiner, mezzo soprano, and the Russian Trio, was a Beethoven evening. Only a comparatively small part of the program was given up to orchestra numbers, which were the "Coriolan" overture and C minor symphony. Between these Madame Mys-Gmeiner sang three Scottish songs, with trio accompaniment, and four numbers with piano, and the Russian Trio played the triple concerto for piano, violin and cello.

The members of the Russian Trio are Michael Press, violin; Joseph Press, cello, and Vera Maurina-Press, piano. Their performance of the long and thankless triple concerto was superb; each of the three is a finished artist, quite above cavil, both technically and musically. The ensemble has that perfection which bespeaks long playing together. With a more interesting composition their success would have been much greater. As it was they were

heartily applauded. Madame Mys-Gmeiner sang four songs admirably. She is one of the most sought after and successful vocalists in Germany.

Arthur Hartmann's second concert added another brilliant success to his long list of triumphs in this city. His program brought three works new to Berlin: Carl Busch's "Indian Legend," Hartmann's own Hungarian rhapsody, "Eljen," and his transcription of MacDowell's "To a Wild Rose." The "Indian Legend," by the distinguished Kansas City musician, is an interesting and valuable composition. The themes, weird and plaintive, like the melodies of all aborigines the world over, are skilfully handled, the harmonic scheme is interesting and there is to the whole a characteristic coloring somewhat Oriental in aspect. The work, which was listened to by several famous composers, among them Engelbert Humperdinck, made an excellent impression, and was loudly acclaimed.

MacDowell's "Wild Rose" is a charming bit of writing of sweet, folksong-like simplicity, and Hartmann's adaptation of it is excellent. His own rhapsody has the real Magyar flavor, the mad gypsy themes, fire and rhythmic swing being quite infectious. The other numbers of the program were drawn from the violinist's well known and

ance of the Brahms concerto quite belied his years; he is only eighteen. Such musical penetration, such maturity and independence of conception and such soul are astonishing in one so young. His technic is enormous and is equal to the highest demands, but he does everything so easily that one scarcely thinks of technic at all. His tone is remarkably sweet and pure. He infuses into his playing that something which only the born artist has. Although his style is more dreamy and suave than broad and robust, it is by no means lacking in virility. There were momentous accents in Brahms, and his rendition of the first Bach-like movement of the Sinding A minor suite was manly and virile, while he dashed off the presto at a lightning-like tempo, yet playing it with great clearness and bringing out every note.

Zimbalist is a special protégé of Glazounow, and he played that composer's concerto con amore. His ideas of tempi in Brahms are not wholly in accordance with what we are accustomed to, but that is a matter of opinion, and he did everything in exquisite taste. His success was immense.

Zimbalist and Parlow are the two new sensations of the season thus far. Comparisons have been made between these two artists, who are of the same age, but there is little to compare, as their natures are so different. From a technical point of view both are complete masters of their instruments, but Miss Parlow is of a more virtuoso nature, and Zimbalist is more a musical and artistic genius.

Julius Klengel, the famous Leipzig cellist, assisted by Weinrich, piano, introduced three sonatas for piano and cello by the Dresden composer, Nodé. The interest to hear new compositions is never very great, hence the attendance at the Scharwenka Hall was poor, but those present enjoyed the magnificent playing of Klengel to the full. In him we have an artist of great technical mastery, beautiful tone and thorough musicianship.

A large number of concerts by debutants took place during the week; there were many fiascos and few successes. It is not worth while to describe the fiascos. One of the most successful of the newcomers was J. Mitnitsky, a young Russian violinist, of eighteen summers, who played at

Beethoven Hall accompanied by the Mozart Orchestra. Trained by Issay Barmas, at the Klindworth-Scharwenka Conservatory, Mitnitsky enters the arena well prepared for the strenuous battle every new violinist must needs take up. He is a virtuoso in the best sense of the word; his technic is formidable and his tone pure and warm, and he possesses an abundance of temperament. That he is not a one-sided artist was shown by his choice of the program—Lalo's "Spanish Symphony," Mozart's E flat and Tchaikowsky's D major concertos—three works calling for a wide diversity of treatment. I could not hear all, but what I did hear was admirably played. Young Mitnitsky is certainly a very promising violinist.

An excellent impression was made by Suzanne Morvay, a twelve year old Hungarian girl, a pupil of the celebrated Budapest pedagogue, Stefan Thomán. The child made her debut two weeks ago, playing Liszt's E flat and Tchaikowsky's B flat minor concertos. At her second concert her selections were Bach's C minor fantasy, Mozart's D major sonata, three Chopin etudes and the C sharp minor scherzo, two small numbers by Schubert and Tchaikowsky and a Liszt rhapsody. Her technic is remarkable for her years, and was quite equal to a finished execution of these works. Her tone is also full and singing; she played everything from memory and her readings show her to be a deeply musical nature. One cannot expect much depth or individuality in a child of twelve years, yet what she did was far from being the result of drill alone. Her performance of the Mozart sonata was really admirable. Little Suzanne Morvay promises great things for the future. The program was greatly enhanced by the assistance of Valerie Thomán, who sang songs by Strauss, Wolff and



APOLLO IN GOOD HUMOR.

The grotesque player on the double bass is Chaliapine, the great Russian basso. At the piano is Sobinoff, the famous Russian tenor. The others are, from left to right: Arthur M. Abell, conducting; Gilere, the youthful Russian composer; Hermann Fernow, head of the Concert Direction Hermann Wolff; Leo Blech, the composer and conductor at the Berlin Royal Opera; Loewenfeld, director of the Schiller Theater; Godowsky, the famous pianist, and young Metzel, the Russian composer.

standard repertory works; they were Vieuxtemps' D minor concerto, the "Chaconne," and Wieniawski's "Russian Airs." Hartmann was in splendid form and his playing was highly finished, full of light and shade, always interesting in conception, full of temperament and strong individual note. His accompaniments were played in a very sympathetic manner by Ralph Leopold, a young American pianist, pupil of Alberto Jonás.

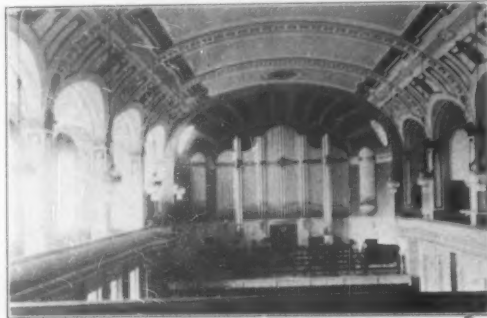
At the second concert of the Hekking Trio, Lola Barnay, the daughter of the famous Ludwig Barnay, director of the royal playhouse, made her debut as a singer. The young lady seems to be universally talented, for she paints admirably and plays piano extremely well. As a singer she made a very pleasing impression. Her voice is of a sweet and sympathetic quality and her interpretation of the adaptations of three old folksongs, by Hugo Reimann, showed her to possess excellent musical taste and warmth of expression. She was cordially received.

The ensemble numbers of the program were the Beethoven first and Rubinstein B flat trios. The charming Beethoven op. 1, so like Haydn and Mozart, received a fine and artistic rendition at the hands of the three artists. Louis Siegel also appeared as soloist, playing the Vieuxtemps ballad and polonaise. I could not hear it, but I was told that he made a big hit with his virtuoso performance and dashing style.

The new Russian violin star Efrem Zimbalist, whose appearance had been awaited with great interest, made an exceptionally successful debut at Beethoven Hall with the Philharmonic Orchestra on Thursday. This extraordinary youth seems destined for an unusual career; his perform-

Massenet, and others with a sympathetic voice and soulful delivery.

An ever-welcome guest in Berlin is that sweet singer, Antonia Dolores, who gave a recital at Beethoven Hall last evening; her program was very catholic, beginning with a number of old 17th and 18th century songs. Then came lieder by Bach and Schumann, the "Rigoletto" aria, and modern numbers by Saint-Saëns, Massenet, and others. I was unable to attend the performance, but my representative informs me that the diva was magnificent, and



INTERIOR VIEW OF THE NEW BLUETHNER HALL.

that her interpretations of the various and varied works were highly interesting. I have repeatedly heard Madame Dolores in several of these compositions, and I must say I know of no singer who interprets the old chansons with such charm and delicacy. But she is also versatile, and I remember that her rendering of some German songs last

winter, although different from that of our German singers, was delightful; in fact, she won her greatest success with German lieder, perhaps for the very reason that she is so different from German singers.

A Mozart première after 130 years! Strange but true! The immortal Amadeus's seventh violin concerto was introduced to Berlin by Concertmaster Anton Witek at the Philharmonic Popular Concert on Wednesday evening. In a recent *MUSICAL COURIER* editorial it was explained how this concerto had been considered lost for more than a century. There has been a copy of it in the Royal Library for thirty years past, but the authorities had no proof that it was actually written by Mozart until quite recently. Further proof than the score itself was, in my opinion, not needed, for it is as typically Mozart music as was ever written. The work has three movements, an allegro maestoso, an andante, and a rondo allegro. The themes are fresh and spontaneous, full of genuine Mozart grace, the harmonies are exquisite, and the form is clear as crystal. The first movement is imposing and forms an effective contrast to the delightful andante. The finale is full of that joy of life which one finds in the music of no other composer to such an extent. The accompaniment is for strings, two oboes and two horns, and is quite subdued, so that the soloist has a fine opportunity to shine. Witek's performance was worthy of the composition. The concerto at once met with a hearty reception and will probably soon find its way to the repertory of all leading violinists.

Last but not least comes the concert of the Society of Ancient Instruments of Paris, which was given at Scharwenka Hall on the 7th inst. This organization, the members of which are Henri Casadesus, viola d'amour; Alfred Casella, clavier; Edouard Celli, quinton; Marcel Casadesus, viola de gambe, and Maurice Devilliers, basse de viole, is unique. I heard them play the same program on the evening before at a soirée given by Sergei Kusnezitzky.

Kusnezitzky, that prince of musicians, is a magnificent host, and he afforded his thirty guests, after a most sumptuous banquet the pleasure of listening to the Parisian artists in ideal surroundings in the salon of his beautiful home, where they were heard to even greater advantage than in the public hall. The five artists played a "Ballet Divertissement," by Monteclair, a composer who lived from 1666 to 1737, then "Une Fête à la Cour des Miracles," by Le Sueur, and the strings finally were heard in a quartet by Hasse. Further, Alfred Casella played on the clavier Bach's gavotte, and the "Allegretto alla Turca" from Mozart's sonata. Henri Casadesus was down on the program for a suite for the viola d'amour, but in place of this number he and Kusnezitzky played delightfully the unaccompanied sonata for the viola d'amour and contrabass by Borghi. There is a unique and quaint charm to these old instruments when so exquisitely played as by these Parisian artists. It was a musical treat long to be remembered. Mr. Casella played the clavier with an amazing amount of contrast in tone coloring.

Variety was given the entertainment by the singing of Madame Marie Buisson, the wife of Marcel Casadesus, who was heard in a charming rendering of two old selections by Caldara and Scarlatti, works that fitted well into the program of the Ancient Instruments. The society was founded by Henri Casadesus, and its president is Saint-Saëns. The artists are very popular in Germany and their public concert brought one of the few full houses that we have seen here this season.

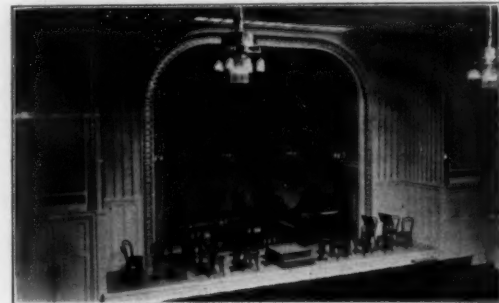
A whole tragedy is embodied in the short message from Paris that the once celebrated prima donna Marie Sasse has died in an asylum for women at Auteuil, near Paris, in absolutely impoverished circumstances. Marie Sasse created the rôle of Selica in Meyerbeer's "The African."

Signorita Antoinette dell' Eva, the first ballerino of the Berlin Royal Opera, has just had to undergo a slight operation on the knee, which was very successful. She will appear again on the boards she so graces in a very short time.

A veritable pilgrimage to Felix Mendelssohn-Bartholdy's grave took place on November 4, this being the sixtieth anniversary of his death. The great composer lies at rest in the graveyard of the Dreifaltigkeits Gemeinde in the Belle-Alliance Strasse, Berlin, a quiet and unostentatious marble cross marking his burial place. On the anniversary mentioned the grave was most beautifully decorated with palms, evergreens and white chrysanthemums.

One of those manuscript auctions music lovers so delight

in took place in Berlin on Monday and Tuesday at Liepman's, and collected a large crowd of intending purchasers, so that the prices attained may be considered high for Germany. Two Beethoven manuscripts bore off the palm as far as this is concerned, as his sonata for hammer clavier (op. 106) went to Vienna for 16,010 marks and the manuscript of his last completed work, the quartet in F major for two violins, viola and violoncello (op. 135), reaching 14,710 marks. The hammer clavier manuscript consists of thirty-six pages closely written and corrected over and over again. Other Beethoven works were his



VIEW OF THE STAGE OF THE NEW KLINDWORTH-SCHARWENKA HALL IN BERLIN.

"Chor der Derwische," from "The Ruins of Athens," which went at 1,050 marks, his "Musik zu einem Ritterballet," a youthful effort dating from his twentieth year, and a "Conversationsheft" of the first part of September, 1825. This may be regarded as a unique feature at a sale, as nearly all of Beethoven's "Conversationshefte" are owned by the Berlin Royal Library. It was sold for 1,800 marks. A handwriting by the great master containing five alterations of his C minor sonata (op. 111), with the quaint superscription "Vorgefundene Defekten bei den beiden Strand Hausir und Troedel-Juden Nahmans Schlesinger



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zwischen der Seine, der Themse, der Spree und der Donau" was bought up for 535 marks, and an autographed portrait and a lock of his hair were sold for 855 marks. A Halévy manuscript reached 3,035 marks, while the highest bids for two Chopin dances were 2,800 and 1,800 marks. Other valuable manuscripts sold were two Brahms scores and several pieces by Liszt and Schumann, as well as letters by Wagner to Franz Abt.

Theodore Spiering will play with the London Symphony Orchestra at Albert Hall, London, on January 12, this being his first London appearance with orchestra. From there he goes to Bolton to play on the following day; other dates being London, on January 15, and Bournemouth, on the 16th. This will be followed by an appearance as soloist with the Leipzig Philharmonic on January 20. He has been engaged for a Potsdam Philharmonic under Kulenkampf on December 5, and, on the 7th will concertize at Leipzig. On the 12th and 17th he has two concerts at Munich, when he will have the assistance of Anna Hirscl, pianist. Mr. Spiering does not allow his numerous concert engagements to interfere with his teaching, in which he is much interested, especially as he has some exceptionally talented pupils. Spiering is one of the leading representatives of the Joachim school, and none of that great master's disciples absorbed his principles more thoroughly and is capable of keeping alive and disseminating his traditions more completely than he. Now that the master himself is no longer among us this fact is doubly significant.

Augusta Zuckermann, the brilliant young American pianist, was offered a contract to tour with Kubelik this season in America, but owing to her many European engagements she was unable to accept.

ARTHUR M. ABELL.

DONNER VIOLIN RECITAL.

Max Donner, violinist and composer, gave a recital at Mendelssohn Hall on the evening of November 22. The program was made up of his own sonata for piano and violin, op. 40; a Bach concerto, the chaconne by Vitali, some old Dutch melodies, harmonized and varied by the concert giver; his own "Dance of the Gnats," the "Symphonic Variations," by Boellmann; Vieuxtemps' "Ballade and Polonaise," and minor pieces. His sonata is a work of serious import, of free form, the scherzo so effective that the audience broke in with a round of applause. His "Mückentanz" is a virtuoso piece of the highest caliber, extremely difficult, and the pace set was well nigh breath taking. The Bach concerto, in Ysaye's revision, was solid in outline, impeccable in intonation. Nachez's Hungarian melodies brought such continued applause that Donner kindly repeated the larger portion. André Benoist, the pianist, shared fully in the appreciation expressed by the audience of the "Symphonic Variations," originally for cello, but published by Donner in arrangement for the violin, which it fits perfectly. The Vieuxtemps "Polonaise" was really splendid in conception and execution, Benoist again sharing in the bravour performance.

Donner is modest of mien, perfectly at home on the stage, as befits one who has studied and played in Europe for nine years. His beauty of tone is ever present, and appeals directly to the heart. He plays with charming ease, deep intelligence, brilliant and facile. Numerous inquiries regarding his studies having been received, THE

MUSICAL COURIER replies by the following sketch from the Violin World:

Max Donner was born in New York twenty odd years ago. He was a boy wonder, disclosing unusual talents for music. He evidenced a predilection for the violin, and his parents placed him under one of the most thorough and capable teachers in this city. His advancement was rapid and his acquirements were sure. Before he was ten years of age he was composing in the smaller forms. He revealed a creative faculty which his teacher deemed rare. After a solid foundation was laid the youngster was transferred to another field, where he could enjoy the benefit of instruction from some of the most eminent violin masters of the Old World.

Young Donner was sent to Berlin, where he studied under the most distinguished teachers and took a full course in theory. He



MAX DONNER.

took up the work of composition seriously. His work in this direction received the unqualified approbation of the best critics and was warmly received by the public. He received the highest honors (prizes) at both the Berlin and Bruxelles conservatories. He gave recitals in Berlin and elsewhere, presenting many of his own pieces, and appeared as soloist in big symphony concerts. He achieved many notable triumphs, and his reputation grew higher and higher.

Donner has written a large number of works in the large forms. He has to his credit two violin concertos, dozens of small pieces for the violin and others for the piano. He has completed some orchestral suites and tone poems, and is now working on a symphony. One of the best things among his compositions is a sonata, which is worthy to rank with César Franck's and Max Reger's sonatas. Every one of Donner's works discloses a solid and sure musicianship, a spontaneity and a bold originality. He handles his material skilfully, and shows a refined taste and an unerring judgment.

Mr. Donner recently returned to New York and purposes to remain here permanently. He will do concert work and teach a limited number of advanced pupils. He will also continue to compose, and the symphony is his most important work thus far.

Emanuel Moór's latest composition for orchestra, a "Suite Symphonique," will have its première in a concert of the Konzertgebouw Orchestra, under the direction of Wilhelm Mengelberg.

OBITUARY.

Antonia Mielke.

Antonia Mielke, the German prima donna, who had distinguished herself on both sides of the Atlantic in Wagnerian roles, died in Berlin, November 19, of heart disease. She was fifty-three years old. Madame Mielke was in this country last year the guest of a wealthy Connecticut woman, who was receiving a course of lessons from the singer. Since Madame Mielke retired from the opera in Berlin, five years ago, she devoted herself to teaching. At one time she sang at the Metropolitan Opera House in parts that had previously been filled by Lilli Lehmann.

Theodor Bertram.

A Sunday cablegram from Berlin reports that Theodor Bertram, the opera singer, had committed suicide at Bayreuth. It is stated that Bertram has been despondent since the death of his wife. Madame Bertram was among those lost in the wreck of the steamship Berlin off the Hook of Holland in February of last year. Bertram sang one season at the Metropolitan Opera House.

Horatio Richmond Palmer.

Dr. Horatio Richmond Palmer, the musical educator, died recently. A more extended notice of his career will be published later. Dr. Palmer was Dean of the Music School at Chautauqua, N. Y.

New York Symphony Concert.

At the second set of New York Symphony concerts last Saturday evening and Sunday afternoon in Carnegie Hall, David Bispham was the soloist, and in the "Hans Heiling" aria and "Wotan's Farewell" from "Walküre," the great baritone gave further examples of his consummate vocal and interpretative art. The orchestral numbers were two Mozart overtures, Von Reznicek's "Donna Diana" overture, and Tchaikowsky's fifth symphony. The organization is continuing the excellent playing which called forth such warm praise in these columns after its first concert, early this month.

It has been stated that the New York Symphony players are engaged at a regular salary per year, and a reckoning on the basis of the sums paid them shows that under the new arrangement they play two concerts at a price usually paid by the other orchestras for one. That is very good business for the backers of the orchestra, and is to be commended, but how does it harmonize with the rules of the musical union? Perhaps some one would be good enough to send information on this point to THE MUSICAL COURIER.

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OPERA AT THE MANHATTAN.

The Wednesday performance at the Manhattan Opera House was a repetition of "Aida," with the same cast as formerly. The performance of Friday night was "Les Contes d'Hoffmann," with the familiar cast. The opera was done in a buoyant, light, refreshing and beautiful manner, altogether a presentation worthy of the best traditions.

On Saturday afternoon "Aida" was repeated, with Nordica and Zenatello. In the evening, "Trovatore" was the bill, with Albani as the tenor. Bressler-Gianoli sang Azucena.

Thais.

Mr. Oscar Hammerstein provided New York with an operatic novelty on Monday night at the Manhattan, when he introduced in the title role of Massenet's "Thais," Mary Garden, an international celebrity on the Paris Opera Comique stage. Miss Garden is of Scotch birth, but was brought up in Chicago, and some ladies in that city, a Mrs. Schlesinger and a Mrs. Mayer, one or both of them wives of the former owners of a large department store there, furnished the means for her education in Paris. Miss Garden studied very hard and finally succeeded in making an impression on the opera comique stage, where she has held the boards for some time against all comers, having a special right to "Thais," in accordance with certain traditions known to Paris.

The story of the opera is older than Sophocles. It is the original and elementary force that is constantly brought before us on the stage and in literature long before the stage—in fact, the Bible is full of it. Those people who are interested in Anatole France's book, which in the original French is a charming piece of style writing, will go to hear "Thais," and others who are interested in the music more than in the book will also go, and it is for them to decide what they think of it. The rehearsal of it would be a vain endeavor to paint with words what is done much better at the Manhattan.

The music of Massenet is the characteristic style of instrumentation of which he has become a master, brilliant and refined, but it is wanting throughout in creative power—in what we call invention. The "Meditation," which had to be repeated, is, when carefully looked into, very trashy, but the music is effective as a whole, particularly in relation with the stage pictures, and there are some attempts made to follow certain characteristics, we may say Egyptian in nature, in rhythm and in color. Of course, an old hand at opera like Massenet can always be sure to produce theatrical effects with his music with all the melodramatic apparatus at his command.

Miss Garden has a fine grasp of the situation of the stage. She is full of passionate acting, graceful, active and alert to every occasion. She is imbued with a wealth of the character as a stage picture. She understands it thoroughly and she has attained the finesse of the Parisian actress and she makes an interesting picture. Her singing is devoid of vocal effect, from the fact that the vocal instrument no longer furnishes the material. She cannot sing without a voice and the voice has been depleted, but she controls the tones sufficiently to elaborate on the music in her particular style, which is declamatory, and therefore forceful and wearing. As a companion she had the satisfaction of having an artist like Renaud, who, as Athanael, won the sympathies of the house through his remarkably incisive acting. His voice was not in the very best condition, but he gave a supreme delineation of the facts of the moment; the play may be called "Athanael," for he carries the chief burden.

Dalmores was excellent as Nicias, though the role did not give him much chance, but he illustrated it, during the few moments, effectively.

Campanini conducted the orchestra and read the score with consummate skill. It was a fine piece of directorial work.

The play was gorgeous all the way through; the scene of Alexandria, the Mediterranean atmosphere, the oasis—in fact, every scene was a picture and gave the imagination an opportunity to go back into the days before the Moslems swept down upon the town and changed its architecture and its tone. The mixture of Greek and Syrian architecture was effectively exploited.

It cost over \$20,000 to produce this opera in New York, and it ought to be successful with the public.

An Honest Critic.

The critic of the New York Times says of Paderewski's recital last Saturday: "At Mr. Paderewski's second recital in Carnegie Hall the conditions were precisely as they were at his first. * * * His sonata has certain traits in common with his variations. * * * The composer's thought has run parallel in certain passages of the two compositions. * * * There are sections of the work (sonata) that are obscure. There is a monotony of feeling partly owing to the tonality in which the whole piece persists * * * and there are unquestionably passages in the work that strike the ear on a first hearing as harsh, even ugly. In

his thematic material he has rarely permitted much of charm to shine forth. * * * He played the Chopin F sharp minor polonaise with thunderous power, sometimes forcing the tone of the instrument beyond the limits of beauty, as indeed he did in the two sonatas. * * * He gave a taste of his more lyric, more poetical vein—now alas! rarer with him, and rarer at this recital than at the previous one—in the G major nocturne."

LIZZI DA FERRA IN NEW YORK.

Lizzi da Ferra, the talented singer, from Munich, now in New York, will make her American debut at Carnegie Chamber Music Hall Monday evening, December 9. She will devote her program to lieder, by Schubert, Schumann, Liszt, Brahms, Wagner and Hugo Wolf.

This artist was born in Austria and educated in Germany. She is a pupil of the late Julius Stockhausen, of Frankfurt-on-the-Main, and for a time also studied with Bellvitt, of the same city. Madame da Ferra's criticisms indicate that she has been well received by the music lovers and critics of Berlin, Hamburg, Munich, Nürnberg (with the Philharmonic Orchestra), and at the Royal Opera in Weimar. She is a dramatic soprano, although some of the German critics describe her as a mezzo. Her



LIZZI DA FERRA.

voice has a big range, is rich and flexible. She sings with intelligence and discloses that peculiar warmth and sympathetic art that at once wins favor for a singer.

Madame da Ferra has distinguished herself in the Wagnerian repertory, singing both the roles of Elizabeth and Venus in "Tannhäuser," Senta in "The Flying Dutchman," and Sieglind in "Die Walküre." She has enjoyed equal success as Pamina in "The Magic Flute," Marguerite in "Faust," Aida, Santuzza in "Cavalleria Rusticana," Agathe in "Der Freischütz," and Leonora in "Il Trovatore." These roles prove her to be a singer of great versatility. Her training has been exceptional. In this country she is likely to add another pleasant chapter to her career, for singers of her antecedents are welcome. Clubs and societies are often eager to hear of such artists, if they come bearing credentials like those which Madame da Ferra has presented. Extracts from some of her criticisms follow:

Lizzi da Ferra is one of those favored artists who possess a very fine mezzo soprano voice. She reveals perfect finish in her singing and is destined to become one of the finest concert singers.—Berlin General Anzeiger.

Lizzi da Ferra, mezzo soprano, has a voice of rare beauty. She sings in a perfectly finished style, and, had she wished, might have become a member of the Royal Opera at Weimar.—Dresden Neueste Nachrichten.

Lizzi da Ferra, a fine and polished representative of the younger singers, has a splendid mezzo soprano, of rare timbre and much warmth. The sympathetic quality of her voice recalls to mind one of the great Wagnerian singers.—Dresden Journal.

Lizzi da Ferra, at her appearance in "Columbus," by Wüller, took the part of Felippa. She gave an excellent idea of the role,

and was highly appreciated by the audience, which accorded her much applause for her beautiful impersonation. She has a splendid voice and sang throughout with expressive warmth.—Munich Neueste Nachrichten.

Lizzi da Ferra, a delightful representative, sang with well modulated and beautiful voice some arias and songs. She mastered with astonishing ease the coloratura passages.—Munich Zeitung.

In Lizzi da Ferra we encountered an excellent concert singer. She sang with a voice of beautiful timbre, purest intonation and highest precision, arias and songs. She proved a highly cultivated artist, singing with ease the coloratura passages. In addition to her finished technique, her tone has warmth and her voice great compass.—Munich Allgemeine Zeitung.

By her song recital Lizzi da Ferra gave us one of the most charming evenings we have ever enjoyed. She is free from any kind of affectation. Her songs touched us by their simplicity. The voice of the singer is most sympathetic.—Passauer Zeitung.

At a concert of the Philharmonic Orchestra, we were introduced to Lizzi da Ferra, a noble artist. Her voice has sweetness and power combined. Even her softest tones were heard in the crowded hall of the Herkules Saal. The audience gave her well deserved applause and highly appreciated her appearance.—Nürnberg Frankischer Courier.

Hugo Kaun's Fantasiestück.

Surely, steadily as fate, Hugo Kaun is coming into his own. All of the principal orchestras of Europe are playing his works. The leading singers have added Kaun songs to their lists. His latest composition, a "Fantasiestück," op. 66, for violin, with orchestral or piano accompaniment, has been played with remarkable success by Michael Preb, at The Hague and in Berlin.

Some of the following opinions of the leading critics will be read with interest:

The composition won a tremendous success; the composer and the artist-interpreter were both compelled to appear several times to acknowledge the storm of applause that greeted them.—E. E. Taubert, in the Berlin Post.

This new "Fantasiestück" of Kaun's deserves to stand in the worthy company of the many other compositions of sterling value by this composer.—Otto Taubman in the Borsen-Courier.

The work offers the soloist a remarkably enchanting and grateful task.—Paul Schwes, in the Allgäuer Musik Zeitung.

An excellent "Stück" for the ambitious and progressive violinist.—August Spanuth, in the New York Staats-Zeitung.

The "Fantasiestück," published in the Kaun edition, may be ordered of Richard Kaun, Berlin, or from the American branch, William A. Kaun Music Company, Milwaukee, Wis.

Francis Rogers in Toronto and Elizabeth.

Francis Rogers has received warm praise for the programs he is presenting this season. The baritone sang recently for the Woman's Musical Club, of Toronto, Canada, and for the Town and Country Club, of Elizabeth, N. J. Critical opinions from these two cities read:

The program was delightfully rendered and proved Mr. Rogers to be a thorough artist. He has a voice of very fine timbre and renders his music, whether it is English or German origin, with rare discrimination and sympathy. The recital was a rich treat, and the ladies of the club may be honestly congratulated on their enterprise in engaging Mr. Rogers for their opening event of the season.—Toronto Globe.

He sang Loewe's "Henry the Fowler," Schubert's "Der Wanderer," various songs by Schumann, Chadwick, Bruno Huhn, and a couple of old Irish and Scotch folksongs. The serious songs were sung with a true appreciation of their contents, and as to those of a folksong character, such as the old Highland Scotch, "Turn Ye to Me" and the Irish "Trottin' to the Fair," Mr. Rogers must be heard to fully realize what a thoroughly delightful artist he is.—Elizabeth Journal.

Klein Hears From Mahler.

Herman Klein has received a letter from his old time friend Gustav Mahler, who writes from St. Petersburg that he is looking forward with pleasure to his American trip next month and expects to like immensely his field of activity in this country. Mahler adds that his knowledge of English "has gone lame from misuse," but he hopes his friends here will "help it on its legs again." Mr. Klein was in a measure one of the discoverers of Mahler, for he pointed out in the London Times the unusual qualities of that conductor when, as quite a young man, he led "Tristan," and other Wagner performances in London.

The Vienna Opera announces for December next the local première of Carl Goldmark's new opera, founded on Shakespeare's "A Winter's Tale." In conformity with arrangements previously made, the opera will be given first at Budapest.

The Symphony Orchestra of the Vienna Concert Verein is to make a tournée next spring under the direction of its conductor, Ferdinand Loewe, in the course of which the cities of Linz, Munich, Stuttgart, Freiburg, Strassburg, Frankfurt, Hamburg, Berlin, Leipzig, Dresden, Prague and Bruenn will be visited.



CHICAGO, Ill., November 23, 1907.

The eighth program of the Theodore Thomas Orchestra will be as follows: Overture to "Der Improvisator," d'Albert; largo from symphony No. 5—"From the New World," op. 95, Dvorák; allegretto scherzando from symphony No. 1, op. 4, Svendsen; prelude to Act III, "A Basso Porto," Spinelli; symphonic poem—"The Moldau," Smetana; tempo di Marcia from symphony No. 5—"Lenore," opus 177, Raff; "Under the Trees," Massenet; vortspiel to "Lohengrin," Wagner; konzert-etude, op. 5, Sinigaglia; string orchestra, polonaise No. 2, E major, Liszt.

The Thomas Orchestra played in Cincinnati on November 18, matinee and evening performances; in Dayton on November 19, and in Cleveland on November 20. The orchestra was received with the greatest enthusiasm, and return bookings were made. At Cincinnati, Josef Hofmann was the soloist at both concerts, playing the Liapounow concerto, which was the first performance of this work in America. At Cleveland, Maud Powell was the soloist.

Kubelik gave his second recital at McVicker's Theater on November 17, to a crowded house, and on Saturday, November 23, the third recital was given at Orchestra Hall. At this third concert the program contained the Vieuxtemps Introduction and Rondo, which received a

truly masterful interpretation technically and musically. A great ovation was given the artist. December 1 Kubelik will give a fourth recital at Orchestra Hall.

The Italian Grand Opera company is meeting with continued success and in all likelihood will complete the originally planned fifteen weeks' engagement. The bills for the latter part of next week will be:

Thursday (Thanksgiving)—Matinee, "Il Trovatore."
Thursday (Thanksgiving)—Evening, "Carmen."
Friday—"Aida."
Saturday—Matinee, "La Traviata."
Saturday—Evening, "Barber of Seville."

The Italian Grand Opera Company introduced a new prima donna to the public on Monday, November 18, in Maria De Rohan, who, as Violetta in Verdi's "La Traviata," scored an artistic success, vocally and histrionically. Miss Rohan is a former Chicago girl, and it was with great satisfaction that her many friends viewed Monday evening's debut.

Myrtle Elvyn, the young pianist who recently made her debut under the auspices of the W. W. Kimball Company, is everywhere meeting with the heartiest congratulations. Miss Elvyn has filled many engagements since her debut, among which may be mentioned the reception and musicale given at the Governor's Mansion at Springfield, Ill., on November 21, on which occasion Miss Elvyn was feted and accorded the highest praise. November 30 Miss Elvyn will give a recital before the Fortnightly Club at its rooms in the Fine Arts Building, and Friday, December 13, she will give a recital at Music Hall, Fine Arts Building.

A delightful recital was given by Holmes Cowper at Music Hall, November 21. Mr. Cowper, who is the possessor of a lyric tenor voice of much beauty and controlled through a good method, sang a varied program with taste and musical feeling. A number of unusual interest was "A Lover's Moods," C. A. Lidgey's song cycle, a work comparatively new to the musical public and one excellently fitted to Mr. Cowper's style. This was a thoroughly enjoyable number and had to be repeated in part. Also very commendable was Mr. Cowper's interpretation of the

Brahms "Sapphic Ode" and "Serenade." Mrs. Cowper acted as accompanist in a very musicianly manner.

Herbert Witherspoon will make his only appearance in Chicago at Music Hall on December 8, under the direction of F. Wight Neumann.

Walter Spry will give his annual piano recital at Music Hall, December 5, assisted by Albert Berreff, basso.

Rudolph Ganz will make his first appearance in recital at Music Hall, Sunday afternoon, December 1, under the direction of F. Wight Neumann.

Francis Macmillen's second recital of the season was given at Orchestra Hall, on November 17, before an audience that demonstrated its approval and enthusiasm by demanding encore after encore.

At the concert given at Music Hall Sunday evening, November 17, Mr. and Mrs. Frederiksen played the Eduard Schütt duet in E major, No. 2, for violin and piano. Mr. and Mrs. Frederiksen make a specialty of ensemble work and should be heard frequently in public. Mr. Frederiksen, who is a violinist of much talent and excellent schooling, played the romance and finale from the Wieniawski concerto, and Mrs. Frederiksen played two charming numbers by Stojowsky—"Serenade" and "La Fileuse"—with a clear, clean technic and good style.

Hanna Butler, one of the leading sopranos of the West, has just completed a very successful tour of the Middle West. Mrs. Butler invariably met with the artistic approval of her audiences and has been re-engaged for many return engagements.

The first in the series of four morning musicales to be given by Mrs. Edwin N. Lapham and Lawrence Rea will be given at Orchestra Hall foyer on November 30.

Mrs. Arthur Beresford, who has written some very interesting songs, is arranging for the publication of her three latest compositions—"Love Hath But a Day," "Indian Serenade," and "Memories." Mrs. Beresford, who is

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the possessor of a well trained soprano voice, is giving a series of six concerts and one recital in Texas this week.

Belle Hulbert Forbes was the soloist for the regular meeting of the D. A. R. held at Assembly Hall, Fine Arts Building, November 21.

The concert by the Mendelssohn Club, at Orchestra Hall, on November 21, always looked forward to by music lovers and connoisseurs of male chorus work, was but a fulfillment of all expectations. No male chorus in the country today stands higher than the Mendelssohn Club for rare beauty of tonal quality, a finesse of shading, stirring climaxes, and a repertoire reflecting the greatest credit upon its conductor, Harrison Wild, for his catholicity of taste and excellent judgment. The soloist for this concert was Emilio de Gogorza.

Wednesday evening, November 20, Glenn Dillard Gunn introduced to the public a gifted child, Sarah Suttle, who presented a very ambitious program of piano music, interpreted with the understanding of the mature artist.

The pupils of the Gottschalk Lyric School were heard in a students' recital at Kimball Hall November 21. A varied program of vocal numbers, duets and trios was well interpreted.

The American Conservatory presented the advanced pupils of Victor Garwood, Ragna Linne and Herbert Butler in recital at Kimball Hall on November 23. Those giving the concert were Kathryn Braffette, Doris Bliss, Nellie Diehl, Clyde Stephens, Carrie Borch, Elma Wallace, Hugo Hjerstedt, and Gertrude White.

The pupils of the dramatic department of the Chicago Musical College were heard in a matinee at Music Hall on November 23. The College Orchestra assisted, playing several entr'acte pieces. The orchestra is composed of: First violin—Wally Heymar, Leora Pryce, Paulina Schmidt and Merle K. Jones; second violin—Ella Toenjes, Sarah McLaren, Elizabeth Dunn and Olga Butkiewicz; viola—Harry J. Hill and Beatrice Oliver; cello—Carlotta Toenjes; flute—Sarah E. Payne; cornet—George M. Hoole; piano—Cleveland Bohnet.

Birdice Blye recently completed a very successful tour through Iowa, giving many recitals and concerts, public and semi-public, and playing for the Drake University and St. Joseph's Academy. Madame Blye has added extensively to her repertoire for this season, including which are several MacDowell compositions and also several by Grieg. Many of the latter composer's works, such as the "March of the Dwarfs," "The Princess," and others, Madame Blye originally introduced to American audiences. Madame Blye has some excellent engagements for December, January and February.

The Walter Spry Piano School gave the second pupils' recital at Assembly Hall on November 23. The fact that very good work is being accomplished at this estimable school was shown in the playing of the various pupils. Those giving the program were: Katherine Watson, Pearl Barker, Irene and Edna Bentz, Edna Bryan, Susan

Wilbur, Helen Alling, Ernestine Rood, Katherine McFadden, Werner Manley, Lillian Billow, Virginia Patton, Ethel Brakefield, Nellie Kouns, Alta Tomlinson, and Jessie Wing. There were also illustrations from the Faeltien System, which has been employed in this school for over a year, and has met with the most critical endorsement. Two violin numbers by two pupils of Mary Carroll offered a pleasing diversion. Kathleen O'Rourke played a mazurka by Mlynarski, and Helen Alling played D'Ambrosia's romance.

Mary Wood Chase is planning a series of studio musicales to be given during the winter by advanced students. The first of the series will be by Marie Pierik, the second week in December.

At the concert in Orchestra Hall, November 22, given by the Men's Fall Festival Chorus, under the direction of D. A. Clippinger, the soloists were Sibyl Sammis, soprano; Marion Green, basso cantante, and Arthur Dunham, organist. Miss Sammis' fine quality of voice was heard in three solos—"Autumn" by Mary Salter, "The Guardian Angel," by Liza Lehmann, and "Love Is the Wind" by Mac Fayden. Mr. Green, always a favorite, sang "Song of a Thousand Years," with chorus, by Henry C. Work, "I Know a Hill" by Whelpley, and "Serenade" from Berlioz's "Damnation of Faust. As a duet number Miss Sammis and Mr. Green sang Allitsen's "Break, Diviner Light." Mr. Dunham, who is one of the most interesting of Chicago's organists, played the bell rondo by Morandi.

William H. Sherwood played the MacDowell concerto with the Thomas Orchestra, for the benefit of the MacDowell fund, at the opening of the new hall at the Illinois State University, Urbana, Ill., November 5, and met with the most enthusiastic approval of his audience.

Marie White Longman recently completed a very successful Western trip. Mrs. Longman is now resting from professional work and studying.

Gustaf Holmquist was the soloist at the meeting of the Lake View Musical Club recently, when he sang Tipton's "Confession," "When the Land Was White with Moonlight," and Gounod's "She Alone Charmeth My Sadness." On November 25 Mr. Holmquist will sing at Woodstock, Ill., and on November 26 at Orchestra Hall.

Agnes Lapham, one of the most promising of the younger pianists, recently filled several engagements in the West, where she met with splendid success. Miss Lapham has studied abroad extensively and was for several seasons a pupil of Fanny Bloomfield-Zeissler.

Arthur Dunham will give an organ recital at Sinai Temple on December 1.

The American Conservatory will present Ragna Linne, soprano, and Herbert Butler, violinist, in a joint recital at Music Hall, Fine Arts Building, on December 4.

William Sherwood, who has just returned from a short tour, met with his usual great success. The two following

notices of Mr. Sherwood's appearance at London, Ont., and at Champaign, Ill., attest to that artist's ability:

The artistic piano playing of William H. Sherwood, at the dedication of the Auditorium, Tuesday evening, elicited great enthusiasm among his many friends and admirers in this city.

Mr. Sherwood played the MacDowell concerto superbly, the enormous difficulties which it offers being encompassed with the greatest ease by him. His admirable technique and his performance of the numerous cadenzas and octave passages were especially pleasing. His touch is always warm and sympathetic, as was best shown in the two short sketches, "Water Lily" and "Witches' Dance," which were given for the encore.

Mr. Sherwood has played in this city several times during the past few years, but he has never displayed greater advantage to his artistic insight and faultless technique than in the interpretation of the compositions of Edward MacDowell.—Champaign Daily Gazette.

W. H. Sherwood, of the Sherwood School of Music, Chicago, gave a piano recital in the Auditorium last evening. He has been termed the American Rubinstein, for his technique is built on gigantic proportions, and his conceptions are splendidly sustained.

His astonishing control of the larger and smaller muscles, and his reading from Beethoven and Brahms to the Chopin preludes is remarkable for its enhancing, tonal heights, and so charmingly thrown up in unexpected and yet perfectly natural places that one is given an entirely fresh impulse to delve deeper into the mysterious realm of sound.

In the afternoon Mr. Sherwood gave a remarkably interesting lecture in the Auditorium on technique, muscular and piano illustrations, to the teachers and students of the London Conservatory of Music that was remarkable for its lucid and scientific clearness and accuracy.—London (Ont.) Free Press.

EVELYN KAESMANN.

George Hamlin in the Northwest.

George Hamlin, the American tenor, is meeting with greater success than in any previous season. The critics are enthusiastic in his praise wherever he sings. Mr. Hamlin sang in Duluth on November 11; in Milwaukee, November 13, with the Musik-Verein, and in Boston on November 17, with the Handel and Haydn Society. On Thanksgiving Mr. Hamlin will begin his Western tour with a recital in Omaha, ending in Portland, December 19. The esteem in which Mr. Hamlin is held by the Germans, especially when singing their language, is shown by the following notice from the Milwaukee German paper, the Germania Abendpost, of November 14: "For the part of Siegmund one could hardly have found a better interpreter than the distinguished tenor, George Hamlin. He handled his part in a brilliant manner; certain passages, for instance, 'Woe Is Me—I Die,' were of distinct beauty. The singer is the possessor of a beautiful voice, which he has under perfect control."

December Dates for Rudolph Ganz.

Rudolph Ganz, the pianist, is booked for the following appearances during the month of December: Sunday, December 1, recital in Chicago; December 3, in New York with the Kneisel Quartet; December 6; recital in Lake Forest, Ill.; December 9, recital in Columbus, Ohio; December 10, recital in Lawrence, Kan.; December 13, recital in Dallas, Tex.; December 15, recital in Houston, Tex.; December 18, recital in New Orleans.

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Turpin-Fanning Lecture-Recitals.

H. B. Turpin and Cecil Fanning, who are now in the West, are having fine success everywhere with their lecture-recitals. The young baritone, Mr. Fanning, and his accompanist, Mr. Turpin, expect to arrive in New York City in January, and when they come, they will remain in the vicinity of the metropolis for two months. The following extracts are culled from the Daily News, of Dayton, Ohio:

That their audiences should hear songs beautifully and wonderfully sung and at the same time know and understand what they are hearing seems to be the aim of Mr. Fanning and Mr. Turpin in their lecture-song recitals, by which they are so rapidly gaining widespread recognition.

The most advanced vocal art requires more than a sweet discourse of sound; an intelligent and subtle reading of the poem or story is demanded, and a variety and color of tone must be sustained by a thorough knowledge of the literary part of the song. An Eastern critic of eminence has said of Mr. Fanning that his portrayal of the inner meaning of his songs is most unusual. That the accompaniment is no small part of a song was demonstrated by Mr. Turpin at the piano, who at all times seemed to corroborate Mr. Fanning's understanding by the required color of tone. Only years of combined hard study could accomplish such results as these two musicians displayed in their last evening's recital at the W. C. A. Auditorium, given under the auspices of the Dayton Mozart Club.

Dora Becker in Newark.

The playing of Dora Becker at the recent concert of the Newark University Club, in Newark, won a number of hearty tributes for the talented violinist. Excerpts from two criticisms are appended.

In the most involved passages her intonation was generally true, her bowing so firm and pliant and her fingers so facile and sure that she easily compassed the difficulties offered by the scores. Her feeling for music and her temperamental warmth were evident in all her undertakings, and gave significant coloring to her interpretations. The fullness of her resources as a musician were disclosed with such opulence in the Brahms-Joachim number that her performance of it was a noble and stimulating effort.—Newark Evening News, November 15, 1907.

Miss Becker is a performer of unusual merit, not only in technical facility, but also in the ability to interpret the inner qualities of the compositions she plays. She is heard all too seldom in public. Her program numbers were beautifully performed. Especially was Wieniawski's familiar "Legende" given with a most interesting

and delightful interpretation. The hearer could feel that this was really a legendary and almost mystical work. Her added numbers were a Norwegian Dance by Grieg, and a Duetto by Leonard, for violin alone.—Newark Sunday Call, November 17, 1907.

Miss Becker's bookings include a recital in Morristown, December 11, and December 18 she will be heard at another concert in Newark.

Information for Violinists.

(From the Springfield Republican.)

Violinists may or may not be interested in the new invention of L. L. Sargent of Washington, the G string prop, for playing three or four parts at once. Chords for three or four strings are of course feasible with an ordinary bridge, but they must be slightly arpeggiated, and only two of the tones can be sustained. Ole Bull used to play "quartets" on his violin, but for that he used a very flat bridge, and Spohr, who criticised Paganini so severely for his thin strings and small tone, found fault with Ole Bull because he could use his middle strings only in the first position, and even then but weakly, because a hard pressure would hit the other strings. Spohr himself used a powerful violin, thick strings, and a very heavy bow, and prided himself on the bigness of his tone; other styles he did not appreciate. For ordinary use a flat bridge has very serious disadvantages, and most players dislike to change instruments for special occasions. Mr. Sargent says that his invention gives all the advantages of a flat bridge, and can be applied to the instrument in a moment. It is described as a triangular bit of wood of these dimensions: Thickness, 3-64 of an inch, or like the top of the bridge; length $\frac{3}{4}$ of an inch; width, 3-16 of an inch or less, according to the height of the bridge on any particular violin and the character of the music that is to be played, for when three strings are in the same plane at the point of contact with the bow it is manifestly possible to play softly and still obtain chords three notes. The hypothesis of the prop should be curved in just enough to fit smoothly on the bridge of the violin, and a notch for the G string must also be made. It takes but a few moments to insert the prop on the bridge under the G string, the tension of which holds it in place securely, in effect transforming it into a component part of the bridge, but it can always be easily removed. This method of elevating the G just enough to be sounded simultaneously with the D and A strings takes away the mechanical obstacle that Ole Bull managed to overcome by means of an uncurved bridge and his remarkable tours de force. It is now possible to play three-note chords, not as arpeggios, but with a sweetly-sustained tone—producing a new violin effect.

Pittsburgh Concert Announcements.

PITTSBURGH, November 24, 1907.

Good programs are announced for the concerts in Pittsburgh Thanksgiving week. Emil Paur, conductor of the Pittsburgh orchestra, has arranged the following list for the concerts in Carnegie Hall, Friday evening, and in Ex-

position Music Hall, Saturday afternoon: "Manfred," symphony, Tchaikowsky; "Gloria a Te," Buzzi-Peccia; Rhapsody, No. 2, Liszt; barcarolle, from "La Gioconda," Ponchielli; prelude to "Die Meistersinger," Wagner. Campanari is the soloist.

Luigi von Kunits and Mrs. Lawrence Litchfield will unite in playing the Beethoven sonata in F major, for violin and piano, at the Wednesday night concert in the Old City Hall. Mr. von Kunits and Vera Barstow will play a nocturne by Kral for violin and viola d'amour; Elizabeth Cavenagh, soprano, and Howard White, baritone, will sing—the soprano a group of English songs and the baritone a group of German songs. Mr. von Kunits will close the concert, playing "Di Tanti Palpiti," by Paganini.

Charles Heinroth continues to give attractive programs at the organ recitals in Carnegie Hall.

The first in a series of concerts by the Pittsburgh Trio will take place Thanksgiving night at the Board of Trade Hall, 205 Shady avenue. Ina Few is the assisting singer. Nine more concerts will follow.

The Bohemian Philharmonic Association at Prague has arranged to give during the season of 1907-'08 twenty popular concerts, which will be, as usual, under the leadership of Dr. Wilhelm Zemánek.

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HOTEL NOTTINGHAM,
BOSTON, MASS., November 23, 1907.

Monday evening, December 9, at the Majestic Theater, Henry Russell's San Carlo Opera Company will open a two weeks' engagement. The opening opera will be "La Gioconda," in which Jane Noria, once of the Paris Opéra; Blanchart, Constantino and Segurolo will be the principals heard. Tuesday evening "Rigoletto," with Alice Nielsen, Dani and Victor Maurel; Wednesday matinee, "La Gioconda"; Wednesday evening, "Il Trovatore," with Desana, Claessens, Oppezzo and Galperin; Thursday, "Faust," with Nielsen, Dani and Maurel; Friday, "Aida," with Noria, Constantino, Blanchart and Rossi; Saturday matinee, a repetition of "Trovatore"; Saturday evening, "Traviata," with Nielsen, Marchi, Dani and Galperin. For the second week the operas will be as follows:

Monday, December 16, "Carmen," with Claessens, Constantino, Segurolo; Tuesday, "Aida"; Wednesday matinee, "Traviata"; Wednesday evening, "Faust"; Thursday, "Rigoletto," Nielsen, Constantino, Blanchart and Rossi; Friday, "Lohengrin," sung in German, with Bramonia, Olitzka, D'Aubigne, Galperin and Rossi; Saturday matinee, "Carmen"; Saturday evening, farewell performance, "Lucia," with Nielsen, Marchi, Constantino and Fornari. The chorus is strong, well trained and vocally adequate; Mr. Conti, that excellent conductor, will again fill this place. Boston operagoers recall with distinct pleasure the fine work done by almost a remnant of Russell's company here

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in the Park Theater last spring, and will welcome both old and new members with an overflowing house on the opening night. Mail orders may be sent to the Majestic Theater. The box office sale will open on December 3, at 9 a. m.

The Handel and Haydn Society gave its 758th concert in Symphony Hall, November 17. This is the ninety-third year of the organization, and as the concert last week was for the benefit of the building fund, a good sized audience attended. The program was admirably carried out. The singers and program have already been announced in these columns. George Hamlin, in the singing of the numbers from "Jephtha"—"Deeper and Deeper Still" and "Waft Her Angels"—was altogether admirable. Isabelle Bouton sang Tschakowsky's aria, "Tatjana," from "Eugen Onegin," and her mastery of the difficult aria was absolute. Her sense of authority was in itself what more of our singers need. Madame Bouton and Mr. de Gogorza gave exceeding pleasure and were many times recalled. The young basso Oscar Huntting was a veritable surprise. His voice is of that great power and beauty unlooked for in one so young, and a future surely awaits him. Eudora Barrows showed a beautiful and well trained organ, and sang the aria, "Lusingh e Piu Care," from "Alexander."

The chorus must be commended for splendid nuances, and did excellent work in "The First Walpurgis Night." The success of the Fund concert in its entirety was most gratifying, for the array of fine vocal artists who assisted gave an added attraction to a worthy cause. Mr. Mollenhauer conducted.

The third in the series of organ recitals being given by the New England Chapter of the American Guild of Organists will be given at the First Church, Boston, corner of Marlborough and Berkeley streets, by R. Huntington Woodman, F. A. G. O. of New York. The date is Friday evening, November 29.

The Boston Symphony Orchestra presented the following program at the last concerts, Friday afternoon and Saturday night: Overture to "Le Roi d'Ys," Lalo; "A Pagan Poem" (after Virgil, first time), Loeffler; adagio and finale, from symphonic suite (first time), Reznicek; "España," Chabrier. The chief point of interest to Boston music lovers was the Loeffler number, played by Heinrich Gebhard and the orchestra.

Its structure is closely related, part to part, and its dramatic force and beauty wove a genuine spell over the audience. The interest of the composer has been centered thereon for several years past. A great audience at both performances gave Messrs. Gebhard and Loeffler a fine reception.

The Cecilia Society announces for December 17, in Symphony Hall, its first concert under its new conductor, Wallace Goodrich, when César Franck's "Beatitudes" will be sung. The society will be assisted by Gertrude Holt, Gertrude May Stein, Edward Johnson, Earl Cartwright and Ralph Osborne. Frederic S. Converse's "Job" and Dvorák's "Patriotic Hymn" will be given on February 11, with the soloists Bertha Cushing Child, Daniel Beddoe and Emilio de Gogorza.

For the third and last concert, Jordan Hall has been selected. On March 30, with a repetition on March 31, "The

Birth of Venus" (Fauré) and "Blest Pair of Sirens," by Sir Hubert Parry, will be given, the solo singers to be announced later. A full orchestra will be selected from the Boston Symphony Orchestra for each concert. The season tickets are only \$5 and are on sale at Symphony Hall from December 2.

Clara Tippet has devised a plan by which her large class of voice pupils may meet, confer and listen to one another sing, note each one's progress, and discuss important musical topics. This is encouraging. The pupils propose to give a series of Sunday afternoons in the studios at Pierce Building, during the season, when interesting programs will be heard.

The song recital in Stienert Hall on Wednesday evening, given by Bertha Cushing Child, contralto, and Frederick Hastings, baritone, was surely a success musically and socially, although another large concert "prevailed" at the other end of the city. Of Mrs. Child, who sang a group by Molloy (accompaniments arranged by Madame Hopekirk), besides a set from Arthur Foote and "Kennst du das Land" (Liszt), it may be said her voice, reading and her ability to share her own conceptions, were pleasingly artistic and adequate. Mr. Hastings had not been heard since his pupil days in Boston, under Frank Moore and B. J. Lang. He has always shown an honest endeavor to win, and was a faithful student in divers directions. The rewards are now beginning to be well reaped. His always pleasing baritone now shows a roundness and strength, born of confidence and authority, which make it finely adapted to large works. Both Mrs. Child and Mr. Hastings were heard at the Chromatic Club last week.

Katharine Goodson is just now being trebly lionized everywhere for her happy faculty of giving pleasure and at the same time a great musical benefit by her appearance before the various "co-ed" or women's colleges in the South and West. In every instance this artist has been reengaged, thus giving proof of her ability to delight. December 7 Miss Goodson will play at a large school in Minnesota, and with the St. Paul Orchestra Tuesday, December 10, closing other dates at Hardin College and Conservatory for Ladies, at Mexico, Mo., and returning to fill some similar engagements in New England schools.

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Miss Goodson is also engaged to appear at one of Miss Terry's interesting series in Boston.

At the monthly musical service in the Shawmut Congregational Church, Samuel Richards Gaines, organist and musical director; Charlotte M. Gaines, soprano; Elizabeth Beale Gregg, contralto; James Rattegan, tenor; George L. Parker, bass, and a chorus of thirty-five voices conducted a "Gaines evening" last Sunday; in other words, a program of Mr. Gaines' compositions, including organ numbers, four anthems, an offertory, and the Twofold Amen. In this Mr. Gaines was certainly honored as a young composer.

Mrs. Hall McAllister announces on her list of artists to appear in her series of subscription musicales at the Somerset, the dates of which have been recently given in THE MUSICAL COURIER's columns, the following: Geraldine Farrar, Antonio Scotti, Olga Samaroff, Gerville-Réache and Fritz Kreisler.

Virginia Listemann and her father, Bernhard Listemann—a singer and a violinist who are substantially well known musically—will appear at Jordan Hall early in January. The nearby holidays make a short postponement from December, an advantage to both the artists as well as to the prospective audience. Miss Listemann has received all of her training in Europe. She will be heard shortly by many distinguished guests at one of the Sunday evenings of Mrs. John Phillips, who is a friend of the Listemanns.

Ruby Cutter Savage, soprano, and Theodore Van York, tenor, sang a program of songs in Jordan Hall on Wednesday afternoon. Mrs. Savage possesses a brilliant voice, which pleased all. Her style of delivery is essentially elegant. Mr. Van York is a widely known and popular artist, and his songs were warmly applauded.

Fritz Kreisler's second recital brought out an enthusiastic audience, which compelled the violinist to add several selections to his already fine program. His numbers were admirably chosen, and his playing was magnetic and fascinating. His greatness as an artist shone out in even the smallest bit of composition. Mr. Kreisler is accepted as a consummate musician. He played Bach Suite, E minor, and Allemande, Corrente and Double from B minor sonata for violin alone; Corelli, "La Folia" variations; Gluck, Melodie; Porpora, Allegretto; Pugnani, Prelude and Allegro; L. Couperin, Chanson Louis XIII., and Pavane; two old Vienna dances, Lanner; Schubert-Kreisler, Moment Musical; Wieniawski, Airs Russes. George Falkenstein was the accompanist.

The interest of a large circle of friends is enlisted in the concert at the Chestnut Hill Club house, to be given Friday evening, by Mary Fay Sherwood, assisted by Mary Desmond, contralto; Marjorie Patten, violin; Nathalie Patten, cello; Mary L. Patten, piano, and Mrs. Sherwood and H. G. Tucker, accompanists.

The orchestral section of the Philharmonic Society,

Benjamin Guckenberg, conductor, will give a concert on Wednesday evening, December 11, in Huntington Chambers Hall. The soloists will be Margaret Gerry Guckenberg, contralto, and Frank Luker, pianist.

The Tolmanina Trio has for its leader a young woman artist who has won some excellent comments from foreign lovers of music. Laura Tolman, cellist, is a pupil of Erich Loeffler, of the Boston Symphony Orchestra; Leo Schulz, of the New York Philharmonic Orchestra, and Julius Klenkel, of Leipzig. The Trio is booked to appear in the Boston Star Course at Tremont Temple.

The Apollo Club gave its first concert of the season in Jordan Hall on Wednesday evening, Emil Mollenhauer conducting. Sixty or more male singers constitute the choir, and their singing was stirring. The Boston Festival Orchestra gave admirable aid, and Josephine Knight, soloist, won a genuine triumph with her artistry. She responded by singing "La belle du Roi," by Holmés, and playing her own accompaniment.

The Longy Club played a program including some new selections at its first concert of the season last week. There were many musicians present. The program was: Nonetto, op. 40, for two flutes, oboe, two clarinets, two horns, two bassoons, Schreck; quintet for flute, oboe, clarinet, bassoon and piano, Magnard; suite for flute, oboe, two clarinets, horn, two bassoons, Mouquet.

Richard Buhlig's second recital drew a musical audience. His program was full of interest, and was as follows: Haydn, andante with variations, F minor; Schumann, fantasia; Reger, humoresque, op. 20, No. 4; Zanella, "Tempo di Minuetto"; Chopin, twenty-four preludes, op. 28, polonaise, A flat, op. 53. Mr. Buhlig's third recital will take place in Steinert Hall on Thursday afternoon, December 5.

Manager L. H. Mudgett announces a song recital by David Bispham, with Harold Smith accompanist, for next Sunday afternoon, December 1. There is an admirable set of songs to be sung by this distinguished artist, and Symphony Hall will scarcely hold all who delight in Mr. Bispham's programs.

Mark Hambourg, the Russian pianist, will give his only Boston recital in Jordan Hall on December 3, at 3 p. m. An excellent program is announced.

Stephen Townsend, baritone, will be heard in a couple of song programs in Steinert Hall, assisted by Max Heinrich.

E. Russell Sanborn has been away for the past fortnight on a recital tour through New England. He will be heard later in several of the important cities of the West.

Two little Faeltel School pianists, Carl Perley and Mary Helen Pumphrey, will be heard in a program at the Hotel Brunswick on December 6. The affair is to be in aid of the Home for Crippled Children.

WYLYA BLANCHE HUDSON.

Studying With Eleanor McLellan.

Eleanor McLellan, successor to H. Howard Brown, has a number of professional singers studying with her. Among those announced by the teacher are Edward Strong, Daniel Beddoe and Beatrice Fine.

Second Paderewski Recital.

His second recital of the season was given by Paderewski at Carnegie Hall last Saturday afternoon, November 23, and presented all the familiar features of his previous appearances here. A new piano sonata by the concert giver had very much the complexion of his other compositions, and therefore is not sufficiently important to the musical world to call for analysis in these columns. Paderewski's playing of the following program was no better and no worse than that at his first recital this season fully described in a recent issue of THE MUSICAL COURIER: Sonata, E flat minor, Paderewski, sonata, B minor, Liszt; nocturne, G major, six etudes (Nos. 1, 2, 3, 6, 8, 11, op. 25), berceuse, polonaise, valse, Chopin.

The usual Paderewski fifteen minute wait before the beginning of the program was not lacking, and of course the dim light was also there, while even the preludes between the numbers—with the octave in the bass and the chord progressions in the right hand—were exactly the same as at all the previous Paderewski recitals. A little bit of novelty would now be welcomed by all the admirers of this methodical pianist.

Third Buhlig Recital.

Richard Buhlig gave the third of his series of three recitals at Mendelssohn Hall, last Saturday afternoon, November 23, and considering the fact that two grand-operas and a Paderewski recital were going on elsewhere, the young pianist attracted a very fair sized audience, which listened with considerable interest and applauded warmly after many of the numbers. Buhlig seems to have gained more poise and freedom of expression with his added appearances, and therefore already is beginning to bear out the promise revealed after his previous recitals, that with years may come to him the art revelation which differentiates the really great pianist from the merely industrious one who has trained his fingers and his memory to go through certain paces that outwardly resemble a piano performance.

Buhlig at present seems to stand halfway between the two classes. His program consisted of short pieces by Beethoven and Brahms, Chopin's B flat minor sonata, Franck's "Prelude, Choral and Fugue," Debussy's "La Soirée dans Grenade," Ravell's "Alborada del gracioso," and MacDowell's "Etude de Concert," op. 36, and "The Eagle."

Sans Souci Songs on Autumn Programs.

"Where Blossoms Grow," a song by Gertrude Sans Souci, appeared on a number of programs at important autumn concerts and musicales. On her recent tour in the Far West, Madame Maconda included this song in several of her lists. Reed Miller sang it, and also another by the same composer, "Love Is a Rose," at a chamber music concert in New York. Cecil Fanning sang "Where Blossoms Grow" at a private musicale in Morristown and at concerts on his tour in the Middle West. Paul Dufault will sing two songs by Miss Sans Souci at his forthcoming recital in Mendelssohn Hall, December 13. They will be "Where Blossoms Grow" and "When Song Is Sweet."

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PHILADELPHIA, November 25, 1907.

The sixth rehearsal and concert of the Philadelphia Orchestra, under the direction of Carl Pohlig, were held in the Academy of Music on Friday afternoon, November 22, and Saturday evening, November 23. The program included Weber's overture, "Euryanthe"; Schubert's "Unfinished Symphony" and Wagner's "Vorspiel" and "Isolde's Liebestod," from "Tristan and Isolde." The symphony was played with full appreciation of its concentrated beauty, its rich, melodious harmonies and delicate embroidery of the themes in the strings.

Fritz Kreisler was the assisting artist. In the first place, his number, the Brahms concerto in D, op. 77, represented the weighty material of the program. This long and important work was played with matchless style and dignity.

This week the program announced includes Brahms' "Tragische" overture, op. 81; Mendelssohn's concerto in G minor for piano and orchestra; Mozart's symphony in G minor and Weber's "Invitation to the Dance," instrumentation by Berlioz. Vladimir de Pachmann will be the soloist.

Luther Conradi gave the first of his series of piano recitals at the Baldwin School, Bryn Mawr, on Saturday evening, November 16. The program was composed entirely of works by Chopin, and included the sonata in B flat minor, op. 35; etude in E major, op. 10, No. 3; etude in C sharp minor, op. 10, No. 4; impromptu in F sharp major, scherzo in C sharp minor, valse in A flat major, nocturne in F sharp major, and polonaise in A flat major. Mr. Conradi was assisted by Martha C. Barry, contralto. About 400 guests were present.

The pupils of the Leefson-Hille Conservatory of Music gave a concert in the Fortnightly Club rooms on Friday evening, November 15. The performers included Emily Muench, Gladys Minton, E. Coes, Margaret Hovey, Kenneth Dryden, Edith Barber, Edna Clauss, Otto van Golden, Nathan Cohn, Ada Sohn, Berda Marks, John Thompson, J. Shapiro and Claire Reieg.

John Thompson, a pupil of the Leefson-Hille Conservatory, had the unusual opportunity of playing before Mark Hambourg recently in New York. Mr. Hambourg expressed much interest in the young pianist, and complimented him repeatedly upon his ability and the excellence of his teaching.

John M. Solls, a pupil of Perley Dunn Aldrich, has been appointed for another term, tenor soloist and director of the choir at Bethany Temple.

Edwin Evans has been engaged to sing in a production of Elgar's "King Olaf" with the People's Choral Union, of New York, at the Hippodrome, New York, on April 5, 1908. This engagement is due to Mr. Evans' success in a rendition of Elgar's "Apostles" one year ago.

Edward Shippen van Leer will give recitals at Hamilton Court on December 5 and at Lansdowne on December 10. He will be assisted by Helen Ware, violinist. He has also been engaged to sing the tenor solo from Dvorák's "Stabat Mater" during a scene of the "Miracle Play."

The faculty of the Philadelphia Musical Academy presented an interesting program at Musical Fund Hall on

Wednesday evening, November 20. The solo artists were Marie Zeckwer, Hendrik Ezerman and Paul Meyer.

A recital to inaugurate the opening of the fifth branch of the Sternberg School of Music, which has just been established in Reading, Pa., will take place in the Auditorium, South Fifth street, Reading, on Tuesday evening, December 3, 8 o'clock. The performer is Dorothy Goldsmith, aged eleven years, pupil of Mrs. Moulton, of the Sternberg School.

HELEN W. HENDERSON.

Bispham Song Recital.

David Bispham gave the last of his Mendelssohn Hall recitals Thursday afternoon, November 21. The admirers of the baritone again filled the auditorium and applauded, without stint, his intelligent and impressive singing. The program follows:

Ballade des Harfners.....	Robert Schumann
Aufträge.....	Robert Schumann
Ihr Bild.....	Clara Schumann
Liebt du um Schönheit.....	Clara Schumann
Marie.....	Franz
Ständchen.....	Franz
Willkommen, mein Wald.....	Franz
Liechen ist da!.....	Franz
Selige Nacht.....	Franz
Im Frühling.....	Franz
Im Herbst.....	Franz
Im Mai.....	Franz
Legende de la Sauge (Jongleur de Notre Dame).....	Massenet
Il pleure dans mon cœur.....	Debussy
Chevaux de bois.....	Debussy
L'heure exquise.....	Reynaldo Hahn
A Roundel of Rest.....	Cyril Scott
O, Captain, My Captain.....	Cyril Scott
At Luca in My Garden.....	Carl Engel
A Little Heart.....	Carl Engel
Killiekrankie.....	H. H. Wetzler

Several of the songs afforded Mr. Bispham an opportunity to display his dramatic gifts. This was especially true of Schumann's "Ballade des Harfners" and the stirring Debussy song, "Chevaux de Bois." Excellent English translations of the texts for the Debussy songs, and the "Legende," by Massenet, were made for Mr. Bispham by Aimée Lefalé, now the clever manager of the People's Symphony Society. Madame Lefalé was in the audience and was congratulated by a number of her friends.

Mr. Bispham's beautiful enunciation of the French and German words was a source of delight and instruction to the army of students and resident singers present. He was compelled to repeat the charming "Liechen ist da," by Franz; the second of the Debussy songs, "Chevaux de Bois," Hahn's "L'heure exquise," and "Ihr Bild," by Clara Schumann.

The artist sang Hahn's song with rare delicacy, and this again proved to the thoughtful listener why the Bispham recitals are so popular. There is no monotony about the programs or the art of this singer. Harold O. Smith played artistic accompaniments and added an encore after the "Spanish Caprice" of Moszkowski's, which he performed between the Franz and French songs.

Alfred Calzin's Leipsic Success.

One of the youngest American pianists abroad, Alfred Calzin, played recently with the Winderstein Orchestra in Leipsic, and achieved a brilliant success. He was recalled many times. The Leipsic critics commended in the highest terms his technic and the effectiveness of his playing. Calzin will give a recital in Leipsic early in December, after his appearance in Berlin with the Berlin Philharmonic Orchestra. The young artist is a pupil of Alberto Jonás.

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Two Piano Recitals.

Josef Hofmann's second recital, at Carnegie Hall, next Saturday afternoon:

Chromatic Fantaisie.....	Bach-Liszt
Andante Favori.....	Beethoven
Rondo Capriccioso.....	Mendelssohn
Prelude, G minor.....	Rachmaninoff
Poème d'Amour.....	Scriabine
Etude, D flat major.....	Scriabine
Etude, F minor.....	Scriabine
Sonata, F sharp minor.....	Scriabine
Fantaisie Impromptu.....	Chopin
Mazurka, B minor.....	Chopin
Berceuse.....	Chopin
Scherzo, B minor.....	Chopin

Vladimir de Pachmann's second recital (Chopin program), at Carnegie Hall next Tuesday afternoon:

Sonata, op. 35, B flat minor.
Prelude, op. 28, No. 20, C minor.
Prelude, op. 28, No. 22, G minor.
Prelude, op. 28, No. 23, F major.
Prelude, op. 28, No. 24, D minor.
Nocturne, op. 37, No. 2, G major.
Polonaise in E flat minor, op. 26, No. 2.
Fantaisie Impromptu in C sharp minor.
Ballade, op. 47, A flat.
Barcarolle, op. 60, F sharp.
Mazurka, op. 67, No. 4, A minor.
Etude, op. 25, No. 9, G flat.
Grande Valse, op. 64, No. 2, C sharp minor.
Tarantella, op. 43, A flat.

Augusta Cottlow in Boston.

Augusta Cottlow played for a distinguished company of music lovers at her recent recital in Steinert Hall, Boston. Some lines taken from the Boston papers read as follows:

Miss Cottlow's technic seems adequate for the performance of the most ambitious program. Her interpretative faculty is distinctly sharp and sure.—Boston Journal.

Miss Cottlow yesterday gave pleasure by her performance of the pieces by Debussy, in which she showed both grace and poetic fancy.—Boston Herald.

But Miss Cottlow reached her greatest height, her best efforts in the "Sonata Tragica," of MacDowell, which she played grandly.—Louis C. Elson, in the Boston Advertiser.

Her strength and skill of technic were powerfully revealed in the MacDowell "Sonata Tragica," which she played in a dignified, intelligent and almost always in a commendable manner.—Boston Globe.

Glenn Hall Again Honored by Nikisch.

Last season Arthur Nikisch not only paid Glenn Hall the compliment of engaging him to sing with his Leipsic (Gewandhaus) and Berlin orchestras, but also accompanied him in song recitals in London, Leipsic and Berlin. November 6 the American tenor was again assisted by the distinguished conductor in a second Leipsic recital, when the artistic success of last year was repeated.

Becker's Lecture-Musicales.

Gustav L. Becker opened his series of lecture-musicales at his studio-residence Saturday afternoon of last week. Four of Mr. Becker's piano pupils assisted in the program. The players were: Margaret Watson, Malvina Kerr, Georgia Pearsall and Sadie Sewall. By request, Mr. Becker himself played two numbers, one of them Brahms' second rhapsody.

Chopin's Many Sonatas.

The New York Times says that the Marquis d'Iroha will give a piano recital in this city shortly, at which he is to play "some Chopin sonatas." How many? Six? Eight? Ten? THE MUSICAL COURIER knows of only two piano sonatas by Chopin which are performed in public, although he wrote also a C minor work in that form when he was quite young.



WASHINGTON, D. C., November 22, 1907.

In my last letter I referred briefly to the two-piano recital introduced as a novelty to Washington by Messrs. Harold Randolph and Ernest Hutcheson of the Peabody Conservatory, in Baltimore, somewhat over a week ago, at the Columbia Theater. Being without the customary series of chamber music concerts this year, no better substitute therefor could be devised than the recital for two pianos as these two gentlemen understand how to give that form of entertainment; and Washington should have instead of the single concert of this description a course of at least five.

Mr. Randolph urges that composers devote themselves more assiduously to this form of composition than heretofore. The literature of the two-piano music already includes a Mozart sonata and Mozart concerto for two pianos and orchestra; of Bach, three concertos for two pianos (also two for three pianos and one for four pianos); Schumann's set of variations for two pianos; a rondo of Chopin in this form (although it is one of his earlier opus numbers and really not quite worthy of him). Then there are arrangements of their own orchestral works by composers such as Liszt and Saint-Saens, which are quite interesting, especially where there is small opportunity of hearing an orchestra perform them once in a season. Max Reger and other composers have written not a little in this form, but they seem always to incline to variations. Mr. Randolph, says that in making up a program of two-piano works it is not easy to avoid constructing the entire list of variations. Mr. Hutcheson has composed a very clever "Scherzo" for two pianos and will probably turn out still other works in this form.

"The mistake made by most people who try to play on two pianos," says Mr. Randolph, "is that they try to make as much noise as possible. It is very seldom that a pianist has made a real study of this manner of ensemble playing, and the subject as a whole has been neglected. Even the critics are likely to regard the two-piano performance as valuable only in the way of a stunt or tour de force. And yet I cannot see why it should be so regarded any more than a concert by a chamber music organization would."

There has long been talk of a symphony orchestra combining the interests of Washington and Baltimore; and there seems to have been hope at one time—during the

existence here of the Washington Symphony Orchestra—that such a consummation would be reached. But, like many other efforts to combine the musical interests of the two cities, it vanished into thin air. Mr. Randolph has now actually established an orchestra which may eventually grow into an organization to be utilized in both Washington and Baltimore. The orchestra meets at the Peabody and consists of a really fine collection of strings. Most of the wind instruments will be added later, and for this reason the lacking parts, of which there may be a few, will be supplied upon the organ. The orchestra is now studying some of the Bach suites and works by Volkmann and Tschaiikowsky. It is hoped that these players will be eventually organized into a permanent symphony orchestra, for such an organization would be of the greatest value to both cities, not only for the performing of large orchestral works, but also as an accompanying instrument to oratorio performances in Washington, Baltimore and adjacent cities. There are several women in the string choir.

Two musicales were given recently at the studios of Georgia Miller, of the Virgil Clavier School, and Mrs. Bradley McDuffie, the vocalist. At the first, Katherine Brooks, pianist, played several difficult numbers in a way to bring her very generous applause, compelling the rendition of an encore number. The other pupil was Miss Ethel Johnson, who sang with a sweet voice which gives promise of much in the future, and who was also obliged to respond to an encore.

This week on Monday the Miller-McDuffie studios were the scene of a joint recital with Irene Dieterich, the soprano, and Olive Demarest, pianist, as the performers. A large and enthusiastic audience attended this function and heartily applauded the young ladies after each number. There were several encores.

Edgar Priest, the organist at St. Paul's Church, announces a series of organ recitals (weekly) beginning next Wednesday. At St. Margaret's Church a week from next Sunday, Maunders' cantata, "A Song of Thanksgiving," will be sung by the combined choirs of St. John's and St. Margaret's under the direction of Mr. Freeman, with Mr. Eldridge presiding at the organ.

There was another delightful program at Oscar Franklin Comstock's studio last Monday, in which Mr. Comstock played the Chopin sonata in B minor; and Clutsam's song cycle, "The Hesperides," was sung for the first time in the city by a quartet consisting of Misses Mabel Harnden and Helen Bane, Messrs. T. Barton Easby and Frederick A. Fletcher.

The musicale announced in last week's issue was given by the Associated Studios last Thursday with great success. On the same evening Mrs. Waldecker's pupils had a recital at St. Martin's Hall.

Franceska Kaspar sang with the Chamber Music Society of Scranton, Pa., this week, and next Monday gives a recital at the National Park Seminary.

The Washington College of Music has issued an exceed-

ingly attractive prospectus of daily lectures to be given by the faculty of the college free to all students, and with a nominal fee for outsiders. This is only one of the many ingenious plans from this quarter.

Harry Patterson Hopkins gave a lecture on Dvorák recently at the Washington College, playing over the major themes which that Hungarian first intended to use in his "New World" symphony. Mr. Hopkins is a leading Washington composer, and pupil of Dvorák.

The Philadelphia Orchestra gave its first concert of the season here on Tuesday with Mark Hambourg as soloist. At the same hour Paderewski gave his recital at another theater. On Sunday the Saengerbund will have its first public concert of the season.

BERENICE THOMPSON.

Morrill Pupils' Musicales.

Jessie Pamplin, contralto; Lillia Snelling, contralto; Anne Dinnell, soprano; Nona Malli, soprano; Herbert Nason, tenor, and Russell Bliss, baritone, were the pupils presented by Laura E. Morrill at the last musicale. The program included songs by German, Russian, French, and American composers. Miss Snelling, who is one of Mrs. Morrill's professional pupils, was enthusiastically received, having recently returned from a tour.

Call for Your Letters.

Letters addressed in care of this paper have been received at the offices of THE MUSICAL COURIER for Mrs. Ashforth and Anton Schott.

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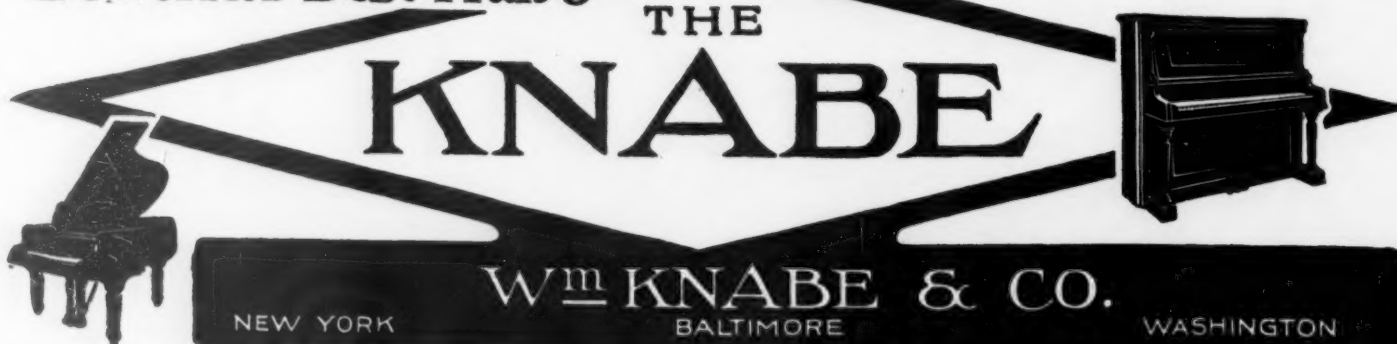
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